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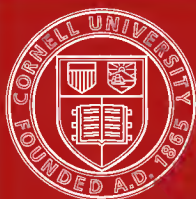
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GOOD WRITING

A MODERN RHETORIC

BY

ARTHUR W. LEONARD

AND

CLAUDE M. FUESS

INSTRUCTORS IN ENGLISH

PHILLIPS ACADEMY, ANDOVER, MASSACHUSETTS



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PREFACE

IN making this book, we have kept in view one main purpose: to aid the student who is learning to speak and write acceptably. In order to accomplish this purpose, we have provided material for the study of those principles of composition which our experience as teachers has led us to believe are essential for his guidance. Our desire to present a practical treatment of the subject has not, however, persuaded us to refrain from discussing at considerable length the theory of effective expression. Some teachers of composition are disposed to reduce rhetorical theory to its lowest terms; others wish to abandon it altogether. We have done neither. Believing that rules governing certain matters of speech, and principles governing others, have grown up, under the shaping influence of the best common consent, with the growth of our language, and should therefore be made familiar rather than feared and shunned, we have thought it best to discuss these rules and principles with necessary directness and completeness. Theory well understood and thoroughly mastered, far from impeding practice, makes it surer and more intelligent, even when writing has become an unconscious process.

It has been our aim, in the presentation of the theory, to keep constantly before the student the great ends to be achieved through practice. We have insisted that, no matter what particular purpose he may have in any composition,—to explain, to convince, to tell a story, to reproduce a picture of something which he has seen or

imagined, — he must try to meet at least the three fundamental requirements of good English, — Correctness, Clearness, and Force, — and, if the nature of the subject demands it, Beauty as well. Since these terms seem to us to have the advantage of being easily understood, we have employed them throughout the book; and, since the long-used designations, Unity, Coherence, and Emphasis, the first two of which are not mutually exclusive, are liable to cause some confusion in the student's mind, we have discarded them altogether. Whatever loss may result from this break with tradition will, we believe, be fully offset by greater clarification of the whole subject.

The book takes for granted that the student has already had a course in composition, in which the essentials of formal and practical grammar, and the most important principles of effectiveness, have been taught, and which has afforded some training, particularly in Narration and Description. Grammar is reviewed, but not more fully than is necessary to ensure a working knowledge of the terminology required in the discussion of grammatical errors and the grammatical structure, rhetoric, and punctuation of the sentence. It is made entirely subordinate to practical requirements, and is intentionally ignored where it applies to matters of usage in which nobody ever goes astray.

The book is designed as an organized presentation of the subject in its main features from first to last, as a handbook for reference, and as a practice book. In determining the most effective order for the explanation of the theory, we have been influenced by two considerations: the desirability of some strictly logical scheme, on one hand, and the actual demands of instruction, on the other. Between these two considerations there is undoubtedly a conflict. Every teacher is well aware that, however desirable it may be to discuss each point in its proper

connection with the whole subject, some things cannot afford to wait. They demand instant attention; they must be looked to at once. These are, for the most part, faults and blemishes that need to be eradicated if constructive teaching is to accomplish its full result. For this reason, immediately after Chapter II, which deals with the fundamental principles of structure common to the whole composition, the paragraph, and the sentence alike, we have placed a chapter which contains, by way of first aid to the young writer, even to one who may be reviewing the subject, certain cautions and directions that should be of value to him at the outset of his course. Many of the matters discussed in this chapter are dealt with more fully elsewhere in their regular place. It is difficult to make such a chapter complete. After one teacher has assembled the errors which, in the light of his own experience, he thinks will probably appear in themes during the first few weeks of the course, it is quite likely that another teacher will remind him that he has been guilty of important omissions. This shortcoming may be freely admitted in advance. Any teacher, however, can without difficulty furnish supplementary material out of his experience with his own classes.

Considerations of practical necessity have determined the position of certain other chapters also. Much may be urged in favor of a scheme of arrangement which proceeds from the whole composition to the paragraph, from the paragraph to the sentence, from the sentence to the word. We have departed from this order, however, and from certain other accepted orders frequently followed in books on composition. We have placed the special chapter on the paragraph after the chapter on the word for the reasons that in Chapter II the paragraph as a contributing unit in the whole composition has already been touched on, and that the

structural principles governing the paragraph and the whole composition are, in all essential respects, identical. A more detailed examination of the character and function of the paragraph can be postponed without serious loss until after the sentence and the word have been carefully studied.

In the treatment of the forms of discourse, we have thrown the greater emphasis on Exposition and Argument. It seems probable that the average student who may use this book has already had more practice in Narration and Description than in the other two forms; and, moreover, he is likely to have comparatively little use for them in after life except as adjuncts to Exposition and Argument. In his actual contact with other people he is called upon more frequently, perhaps, to explain or convince than to tell a story or to paint a word picture for its own sake.

Again with practical considerations chiefly in mind, we have departed from the customary procedure of treating the subject of punctuation from the point of view of the marks themselves, and have treated it, as far as seemed possible, from the point of view of the structure and thought of the sentence. We have made the simple sentence the point of departure because, obviously, what is true of the internal and terminal punctuation of the simple sentence is, with very little exception, true of any clause of the compound and the complex sentence as well.

The number of exercises in the book will, we hope, prove sufficient to afford necessary practice in the application of the rules and principles explained. A few exercises, carefully selected and arranged, are often better suited for purposes of elucidation and emphasis than a large number which may serve merely to reiterate a point without implanting it more firmly in the student's mind. Besides the theme subjects which appear among the exercises in particular chapters, we have provided a longer list at the

end of the book. Group subjects are, we believe, especially valuable in stimulating interest in sustained writing.

In regard to good use in general, we are keenly sensible of the obligation which rests on every teacher of English composition, and on every writer on the subject, to maintain a liberal attitude toward the changes that are inevitably taking place in our living tongue. The fault of "schoolmastering the language," as Professor Lounsbury has called it, is certainly one to be avoided. But, after all, the large body of good use is firmly established, and concerning it there can be little reasonable dispute. The region of disputed usage is relatively small. Where there is room for divided judgment, we have preferred the form in favor of which there seems to be the greater weight of authority. In cases of doubt the student should be told frankly that it exists, and should be helped to reach his own opinion.

Although the book has to do primarily with writing, we have not lost sight of the great importance of oral speech. There is no very wide difference between the two. They are mutually helpful or hurtful, and the principles governing both are virtually the same. The close relationship between them can easily be kept before the student throughout the course. We have included, however, a special chapter covering some of the requirements of oral composition as a formal subject.

We have had no intention of producing an automatic book. Although we have endeavored to set the principles of composition before the student as clearly and attractively as we could, we have not forgotten that the knowledge and personality of the individual teacher, indispensable to successful instruction in any subject, are notably so in the teaching of the difficult art of speaking and writing. Rules and principles may too easily become dead names and empty formulas if left to themselves or if set forth by

one who is skeptical or indifferent. Realization is one of the greatest of the ends and aims of education. The realization that in our rich and abundant language we enjoy a great inheritance, that the opportunity to achieve even a fair mastery of its varied sources of expression not only confers a privilege but imposes an obligation, that intelligent study and industrious practice will make such mastery possible — this must come, in large measure, from the conviction and enthusiasm of the teacher, who, whatever textbook he uses, regards it merely as an aid to his own powers.

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GOOD WRITING

CHAPTER I

THE FOUNDATION

WHAT accomplishment can add more to our equipment for life than the gift for clear and forceful expression of our ideas? Man after man has found himself handicapped in his business or profession because he has lacked the ability to put his thoughts into convincing language. Even in our younger days we are called upon now and then in school and in our homes to say or write something for a special occasion; and these demands grow more frequent as we advance in years and acquire wider interests. Unless we prepare ourselves through careful training to meet such demands, we are sure to regret our neglect.

Qualities Needed in Study. — Learning how to write with any degree of skill requires some patience and much industry; but there is no reason why it should be a tedious or a dull pursuit. The primary requisite is the desire to succeed. If we are honestly eager to gain proficiency, we shall soon find ourselves making rapid progress, always profiting by our efforts in proportion as we throw ourselves whole-heartedly into them. Energy, enthusiasm, and persistence are bound to bring their due reward. The greatest of men, — Webster, Gladstone, Lincoln, and Roosevelt, — have insisted, and have proved in their careers, that the labor and time spent in the study of English writing are never wasted.

The Example of Lincoln. — Abraham Lincoln once told a friend of his own burning desire, as a boy, to become a master of lucid English:

Among my earliest recollections I remember how, when a mere child, I used to get irritated when anybody talked to me in a way I could not understand. I do not think I ever got angry at anything else in my life; but that always disturbed my temper. I can remember going to my little bedroom, after hearing the neighbors talk of an evening with my father, and spending no small part of the night walking up and down and trying to make out what was the exact meaning of some of their, to me, dark sayings. I could not sleep, although I tried to, when I got on such a hunt for an idea until I had caught it; and when I thought I had got it, I was not satisfied until I had repeated it over and over; until I had put it in language plain enough, as I thought, for any boy I knew to comprehend. This was a kind of passion with me, and it has stuck by me; for I am never easy now, when I am handling a thought, till I have bounded it north and bounded it south, and bounded it east and bounded it west.

We cannot all, of course, have the genius of Lincoln; but it is within the power of nearly everybody to attain, as a result of thorough study and incessant practice, something of his terseness and clearness of style.

The Importance of Clear Thinking. — The best preparation for good writing begins before we have actually put down a word on paper. The written expression of ideas is usually preceded by a period of reflection, during which we have been turning these ideas over in our minds; unless we have found it possible to do this, we cannot be successful in transmitting them to others. If, then, we really desire to write well, we must first develop, as Lincoln did, the ability to think clearly. Language, the mirror of our thoughts, will present only a vague and distorted image if those thoughts are shadowy in outline. A muddled brain can produce only blurred composition. For these

as well as other reasons, we should never start an essay or story without pausing to be certain of what we are about to say.

The Need of Training in Writing.—The ideas being finally clear in our minds, we are then ready to consider problems of English composition, the study of which properly commences at the point where we are sure of our thoughts and have resolved to impart them to others. Here we are bound to have trouble unless we have been trained to use words with such skill that our readers will understand at once exactly what we mean. The value of high and noble thoughts is much lessened if we cannot embody them in well-chosen language. It is the purpose of this book to suggest some simple yet effective devices, by the aid of which we can successfully communicate our ideas to those around us.

First Stages in Self-Expression.—In the progress towards the art of self-expression, everybody goes through, up to a certain point, much the same consecutive stages of evolution. The most elementary form of intercourse between human beings is doubtless by gesture, by pointing to this or that object, as one does in a foreign country where his own tongue is not understood. The purport of signs may be entirely clear; this may also be true of single words. Babies begin with ejaculations, or emotional sounds, expressive of some discomfort or satisfaction, following these with words of recognition, such as "chair" or "Daddy." Coherent speech results when the child discovers how to put one word with another in such a way as to produce a complete thought. In its primitive form this may be barely a name and an action, such as "John fall" or "Baby hungry." As the intelligence widens, other parts of speech are acquired, until the youth, eager to converse with his parents and playmates, is found to be using not merely phrases but sentences.

Correctness.—All this early knowledge the child acquires through imitation and develops by practice, just as a young bird learns to fly or a colt to run. Sooner or later, however, he is thrust into contact with a wider circle of society, as a member of which he is made acquainted, both at home and in school, with certain conventions, or rules of language, which older people seem to have agreed in adopting. These rules, which may be grouped under the heads of pronunciation, spelling, punctuation, and grammar, make for what we call Correctness in speech or writing. We attain Correctness by conforming to the standards set by the great body of intelligent and competent public opinion in our own country.

Pronunciation.—This book deals more with the written than with the spoken elements of language; nevertheless the problems of pronunciation will be discussed at some length in the chapter on oral composition. The significant fact to be noted here is that men and women in various racial or geographical groups have gradually come to sound the same words in approximately the same way. Some such agreement was, of course, essential if there was to be any spoken intercourse between one person and another in the same community. As the environment of the individual man widened, it became necessary that he should be understood in every part of it. In response to this need there developed a standard of pronunciation for entire nations, a standard which has been given authority by dictionaries. There can be no legislative act prescribing the right pronunciation of words; but intelligent people long ago recognized the advantage of adhering to some established system within the borders of their own country.

Spelling.—Spelling also is what it is because the educated classes have decided, in order to facilitate business

and social relations, to standardize the forms of words. If every one spelled as he chose, or varied his spelling as his mood changed, written communication would naturally become rather difficult. Just as men, after many centuries, have seen the advantage of clothing themselves in much the same way and eating much the same kinds of food, so it was inevitable that they should, primarily for the sake of convenience, evolve a system of spelling adapted to their everyday needs.

The Standard in Spelling. — Spelling is, however, never absolutely fixed, nor is it, perhaps, desirable that it should be. Chaucer and Shakspeare employed forms which, because they have now gone out of fashion, seem to us quite uncouth. In our own time we have seen an association of "simplified spellers" spreading propaganda for the "reform" of our English spelling system; and, if they have failed, it is not because they did not have the weight of argument on their side, but because the majority of responsible people, rightly or wrongly, quietly went on using the familiar spellings and remained indifferent to every appeal to abandon them. In such matters conservatism, — or inertia, — is a controlling factor. Some changes, however, cannot be thus resisted. Dr. Johnson, in the eighteenth century, could not be budged from *musick* and *honour*; in the United States, we, in the twentieth century, prefer *music* and *honor*. As in the case of pronunciation, the test of accepted usage is the only infallible one to apply, and this can be most readily ascertained from an up-to-date dictionary.

Punctuation. — Punctuation is a conventional device, originated with the idea of simplifying written communication. The Greeks and Romans employed very little punctuation; our own tendency is to use a good deal. The symbols which are current in our books are entirely arbi-

trary, there being no logical reason why the cross should not serve the purpose of the colon, or the circle that of the period. Writers and publishers have hit upon these symbols and given them popularity; and they perform their function well. The teacher's duty, in presenting rules for punctuation, is to investigate the practice of reputable printing offices, and to pass this along, to his pupils, as presumably the best usage.

Grammar.—Like pronunciation, spelling, and punctuation, grammar is the codification of some elementary rules organized by society for its own convenience. We say "It is I" instead of "It is me," because most educated people have agreed to say it that way. In any living language grammar can never be absolutely standardized, for change is one of the most notable signs of life. There is, nevertheless, at any selected moment a usage which is practically settled upon among the best publishers, newspaper editors, and authors. The problem is to find out just what that usage is. The reason for using standardized grammar, like that for using standardized spelling or standardized punctuation, is that we believe in the supremacy of law and order. The adoption of any other course would mean intellectual anarchy. This book is concerned with grammar, not as an interesting science, — which it undoubtedly is, — but as an aid to good writing. Accordingly many of the more technical points may be passed over cursorily, except when they involve matters in which the average student is likely not to conform to established usage.

Importance of These Conventional Requirements. — Any one, whether young or old, who aspires to write English well, must first become familiar with the accepted conventions in spelling, punctuation, and grammar. These are mechanical principles regarding which we have practically no choice; we are either in accord with the best

current usage, or we are not. The rules outlining this usage have been printed in many textbooks, accessible to everybody. It is assumed that students who are likely to examine this volume have already received some instruction on such matters; nevertheless some time and space is devoted in these pages to repeating what must already be known, even though it may not always be practiced. It will not be amiss, perhaps, to state here our conviction that no one who carelessly or willfully neglects these conventional requirements, — who deviates from the accepted spelling standard, who misplaces or omits marks of punctuation, or who habitually defies the rules of grammar, — can expect to be counted among the good writers. At least approximate correctness in writing must be attained before the other qualities are aimed at.

Further Principles of All Art.—Important as Correctness in itself undoubtedly is, there are other principles fully equal to it in significance, — principles applicable specifically to composition, but also, to a greater or less degree, common to all art. Whether we are interested in music, in painting, or in poetry, whatever we produce must be in conformity with the laws of Clearness, Force, and Beauty; that is, we must adopt methods which will make our song or picture or poem clear, forceful, and beautiful. In this book these principles are considered as fundamental, and will be applied to all the units of writing,—even to words, as well as to sentences, paragraphs, and whole compositions. The sooner we understand precisely what is meant by Clearness, Force, and Beauty, and aim deliberately to secure them, the quicker we shall be able to write English that meets the requirements of art in general.

Clearness.—The object underlying every means of communication with others is to convey to them un mutilated the thought that we wish them to receive; and, unless the

particular method which we choose results in Clearness, it does not fulfill its purpose. If the person whom we are addressing does not understand the idea which we are attempting to present, the fault may possibly lie in his own lack of intelligence, but it is far more probable that the blame should rest with us. If what we say can be misinterpreted, if it is phrased in an ambiguous manner, something is wrong either with ourselves or with our medium of expression. Just as certain axioms or postulates lie at the basis of mathematics, so this vital principle of Clearness is the starting point for any sound treatment of English prose composition.

Clearness as an Element of Style.—Every good style in English literature, is, first of all, a clear style. Addison, Gibbon, Macaulay, Stevenson—the aim of each of these masters was to make his pages absolutely lucid. In the interesting cases of these writers just named, the styles in many respects vary widely. The peculiarities of Addison are easily distinguished from those of Gibbon; the tone of Macaulay is not to be confused with that of Stevenson. But, however far apart they may be in other respects, the four have this in common,—that they never permit the reader to be troubled by the slightest obscurity.

Clearness in School Writing.—Much of the routine criticism made by teachers of English composition on the themes submitted to them by their pupils has to do with vague phrasing or illogical structure,—both resulting in lack of Clearness. Students get, perhaps, too much accustomed to the familiar queries, “Isn’t this idea confused?” or “Have you made your thought perfectly apparent?” But this reiterated caution cannot well be neglected. After all, a very considerable proportion of the difficulties which the instructor confronts week after week in his classes involves problems of Clearness. The apprentice writer can-

not do better than to keep always on his desk, printed in glaring capitals, the supreme rule for all good writing, "BE CLEAR."

Force. — There are, however, other laws of composition with which we must become acquainted. In ordinary conversation a person with a weak voice or an unprepossessing appearance may say something which is entirely clear, but which has no effect whatever upon the people with whom he is talking. In the lecture hall it is not sufficient for the speaker to be clear in his structure and phrasing; unless he is also able to drive home his points with vigor, his audience are likely to scatter or to slumber. So, too, a sentence may be flawless in regard to perspicuity and yet fail utterly in securing the attention of the reader. Force must be joined with Clearness if we expect to be at all convincing in our language.

Relation between Clearness and Force. — Clearness and Force as qualities of style are in many respects closely related; that is, an idea very clearly expressed is often to a great degree an idea forcibly expressed. But mere Clearness will not in many instances be a sufficient means of impressing a given idea upon a reader. Forcefulness comes, in general, only with experience, confidence, and maturity of mind, and is thus dependent largely on the character of the writer. A dynamic personality, like Carlyle or Roosevelt, will naturally express himself in phrases which have the rugged strength of the man behind them. There are, nevertheless, some principles which, when duly apprehended and applied, will serve as guides to a forceful style, and which, therefore, will be touched upon in this book.

Beauty. — A third essential to really good writing is Beauty, an attribute more elusive and evidently less easy to delimit than either Clearness or Force. Like Force, it

is likely to be a matter of personality expressed in words, and one can never tell in what strange quarter it may appear. Often a boy with very little gift for clear thinking or clear expression will show in his writing a rather keen sense of the charm of words, or of delicate rhythms and cadences. Here, too, it is possible for any intelligent student to learn the uses of the common figures of speech, to master the secrets of smoothness and melody, and to employ rhetorical devices which produce the effect of grace. Highly individual Beauty of style can be attained only by the brilliantly endowed genius; but even genius must proceed in accordance with fundamental laws, some of which can be made helpful for younger writers.

Importance of These Rhetorical Principles. — These three terms, — Clearness, Force, and Beauty, — as applicable to structure and style in English composition, will be used again and again in this book. The qualities which they denote form the backbone of all good writing. No matter where the discussion wanders, it must inevitably return to these principles as the starting-point for every argument. Of the three, it is obvious that, for practical purposes, Clearness is the one requiring the most constant emphasis. This is a matter which cannot be too often or too earnestly stressed. The doctrine that it is the first obligation of any author to transfer his thought with perfect clarity to the printed page is the key to success in writing, whether the aim be an advertisement or a formal essay. With this warning in mind, we are ready to proceed to the more specific study of the whole composition.

CHAPTER II

FUNDAMENTAL PRINCIPLES OF STRUCTURE

Thought and Structure.—The close relation between thought and writing has already been discussed in the preceding chapter. Clear thinking probably plays no more important part in writing than in connection with the structure of the whole composition, whether the composition be a book, a chapter, an essay, or a theme. Structural principles do not belong to the mechanics of writing; they are closely involved in the organization and development of the thought, and are inseparable from the process. A well-organized composition, like any other well-organized unit, is produced by building up a whole the central purpose of which is served by mutually dependent parts. Therefore the writer is constantly called upon to exercise his best judgment in order to determine the relation of the parts to the whole and to one another. If Clearness, the first essential of good writing, is to be secured,—and, in some degree, Force,—this relation must be unmistakable. Moreover, enough must be said on the subject; that is, the central idea and the several ideas that contribute to it must be fully developed.

Content the First Requisite of Clear Relation.—Clear relation of the parts of the composition to the main idea and to one another is first of all indicated by the content. The writer necessarily implies to the reader that all the subject matter included within the covers of his book, or within the limits of every chapter, is logically related; that everything has a bearing on the subject and that nothing

included is foreign to his purpose. If the reader finds that this is true, he may proceed with unimpeded understanding. If, on the contrary, he discovers details or ideas that have no manifest connection with the subject, his perception of the meaning is clouded and confused.

Limitation of the Subject Necessary to Determining Content. — Before the writer can decide what the content of his composition is going to be, he must conceive definitely in his own mind what the character and limits of his subject are. He may have formed this conception completely and finally before he begins the actual process of writing, or he may clarify and restrict it or amplify it as he proceeds; but, however he forms it, he must form it before he presents his completed work to the reader. He cannot judge what he will include or exclude if he does not see clearly the bounds which confine his subject and his purpose in treating it. Neglect of this important principle is one of the marked weaknesses of unpracticed writers, as observance of it is one of the most effective resources of those who have attained success. It is easy to find in the best writing the evidences that authors have not only sharply marked out the limits of their subject, but have actually informed the reader in advance just what those limits were. "I intend, in this chapter," says Macaulay, at the beginning of Chapter III of his *History of England*, "to give a description of the state in which England was when the crown passed from Charles the Second to his brother." In the first chapter of his book, *How to Listen to Music*, Mr. H. E. Krehbiel states the purpose and limitations of his treatment of the subject as they are determined by the class of readers to whom he desires to appeal. "This book," he declares, "has a purpose, which is as simple as it is plain; and an unpretentious scope. It does not aim to edify

either the musical professor or the musical scholar. It comes into the presence of the musical student with all becoming modesty. Its business is with those who love music and present themselves for its gracious ministrations in Concert-Room and Opera House, but have not studied it as professors and scholars are supposed to study. It is not for the careless unless they be willing to inquire whether it might not be well to yield the common conception of entertainment in favor of the higher enjoyment which springs from serious contemplation of beautiful things." A brilliant contemporary writer of biography, Mr. Lytton Strachey, in his *Eminent Victorians*, sets forth at considerable length the necessity which confronts him of limiting the field,—the history of the Victorian Age,—which is presented to the historian and the biographer: "Concerning the Age which has just passed, our fathers and our grandfathers have poured forth and accumulated so vast a quantity of information that the industry of a Ranke would be submerged by it, and the perspicacity of a Gibbon would quail before it. . . . It would have been futile to attempt even a *précis* of the truth about the Victorian Age, for the shortest *précis* must fill innumerable volumes. But, in the lives of an ecclesiastic, an educational authority, a woman of action, and a man of adventure, I have sought to examine and elucidate certain fragments of the truth which took my fancy and lay to my hand." In these passages we see enunciated very definitely one of the first principles of clear composition. Whether the principle is clearly announced or not, it should be always operative. It would be a remarkable essay, and, indeed, a remarkable book, that contained all of the material connected with the subject. The subject needs to be restricted. The reasons for restricting it are various,—considerations of time and space at the author's disposal, his own knowledge and

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interest, the knowledge and interest of the reader, and so on. But, whatever the reason for defining it, it must be defined.

Phrasing the Title an Aid to Clear Limitation of the Subject.—Frequently the writer can assist himself materially in determining the limits of his subject, and the purpose and spirit of the treatment, by phrasing his title beforehand. To say that such a practice should be followed uniformly would be to lay down too rigid a guiding principle. But it is always well to keep the value of this helpful means in mind. The title indicates the writer's own peculiar attitude toward his subject, and may suggest much of that attitude to the reader. Some titles are loosely expressed, to be sure, but others are frequently phrased with a good deal of accuracy and suggestiveness. Such a title as *What Good Employers Are Doing for the Laborer*, for example, is a much more definite guide than the broader title, *Employers and Labor*. In such significant words as *Good* and *Are Doing* we see the marking of definite boundaries.

Selection of Material.—When the limits of the subject have been clearly marked in one way or another, the writer is provided with a test of the value of the material which he is about to select. Here, again, he must use his most careful judgment. The principle of selection and rejection should operate with rigid precision. Much that is interesting or important in itself may have nothing whatever to do with the subject under consideration. The writer must resist the temptation to include any material which seems attractive to him merely on its own account; he must choose only that which has value on account of the subject. Irrelevant details obscure the treatment of the central idea which he is developing; relevant ideas, easily discernible as such, help to make it clear. Moreover,

among relevant ideas some have more value than others. Those of little importance, if they do not actually obscure the treatment, are negative in character, and certainly do not help to clarify it. Since he cannot choose all, the writer should confine himself to those which produce the most telling effect. In his essay on *History*, Macaulay, after discussing the impossibility of recording every fact and event, emphasizes the necessity of judicious selection: "No picture, then, and no history, can present us with the whole truth; but those are the best pictures and the best histories which exhibit such parts of the truth as most nearly produce the effect of the whole. He who is deficient in the art of selection may, by showing nothing but the truth, produce all the effects of the grossest falsehood. It perpetually happens that one writer tells less truth than another, merely because he tells more truths. In the imitative arts we constantly see this. . . . An outline scrawled with a pen, which seizes the marked features of the countenance, will give a much stronger idea than a bad painting in oils." "To preserve," says Mr. Strachey, in the preface quoted above, "a becoming brevity — a brevity which excludes everything that is redundant and nothing that is significant — that, surely, is the first duty of the biographer." It is also, with certain qualifications, the first duty, or one of the first duties, of the writer on any subject. A sound selective judgment, the power to discriminate between the essential and the nonessential, is not only one of the unmistakable marks of the clear thinker; it is one of the richest resources of the effective writer.

Application of These Principles to a Single Whole Composition. — Having discussed in general these essential principles of limitation of the subject and selection of material, let us apply them concretely to a simple expository composition, which, though short, is complete in

itself. Suppose that a writer who has a wide knowledge of the question of public health wishes to impart to an imperfectly informed class of readers what he knows of the subject. No sooner has he informed his intention to do so, than he finds himself hedged in by certain restrictions. He cannot tell all that he knows or all that he has access to: the space allotted to him is too small, and his readers have not a sufficient background of knowledge to appreciate all that he has to say. He must, therefore, limit his subject. He finally decides to treat only one important phase of it: the sources of danger to public health. He may even go so far at this point as to phrase his title in its final form, *The Causes of Disease*. He is now prepared to select his material. But even within the limits he has set himself, or has had set for him, the field is a wide one. He cannot use everything that has to do with the subject: he must confine himself to those details which, in his judgment, are the most significant. He finally decides to discuss four productive sources of illness: the soil, drinking water, food, the atmosphere. But he cannot include even all the details that belong under these four heads; some of them, and no doubt some that are very interesting, must be cast aside. He himself realizes this, and is prepared to say directly to the reader that he can do no more in his present treatment than summarize some of the results of scientific investigations.

His subject, in outline, will now present the following aspects:

THE CAUSES OF DISEASE

1. Summary of the most important causes;
statement of limits of the subject.
2. First cause treated: soil.
3. Second cause treated: water supply.
4. Third cause treated: food.
5. Fourth cause treated: foul air.
6. Conclusion: the lesson that should be learned.

A considerable number of topics have been omitted; for example, heredity, economic causes, and so forth. These are, no doubt, very interesting in themselves, but he must choose only those which he thinks will best accomplish his purpose.

The finished composition is as follows:

THE CAUSES OF DISEASE¹

The foes of health creep out of the ground, swim in the drinking water, swarm in the food, and sail in the atmosphere. For a complete discussion of the question we refer the reader to the systematic works on the subject, and here only summarize some of the results of scientific investigation.

In towns our streets and alleys, whose natural function is to facilitate communication and cleanliness, have often become the agencies of destruction. The earth, the pavements, the gutters are frequently covered with a mud which embalms the bacteria in frosty weather and lets them loose when the sun of spring warms them into life. This mud is a composition of organic matters which would be very useful as a fertilizer in the garden, but becomes deadly when it is out of place. This slush and paste of the street is tracked into houses and brings with it germs of disease and consequent illness.

In country places and villages there is a great peril in the sources of drinking water. The filth of the barnyard is drained into the well to poison the family and the cattle. The surface wells are especially dangerous, for they take the organic matter from the surface; and, while the water may be perfectly clear and sparkling, it is deadly as a drink to man and beast. The water supply must be severely questioned in the interest of health. Typhoid fever is communicated by this agency. In 1894 twenty-five of the principal cities of the United States had an average mortality from typhoid of 39.6 per 100,000 of population. The cities which had the largest mortality from this disease were supplied with a highly suspicious quality of drinking water. In Chicago the extraordinary outbreak of typhoid in 1889 to 1893 led to the extension of the intake pipe in Lake Michigan to a

¹ Adapted from Charles Richmond Henderson's *The Social Spirit in America*: Scott, Foresman and Company.

distance of four miles from the shore; typhoid mortality fell from 159.7 per 100,000 in 1891 to 31.4 per 100,000 in 1894.

Food and milk, necessities of life no less important than water, also become vehicles of unfriendly bacteria. The intelligent people of our towns and cities are unable to protect themselves against the ignorance and neglect of dairymen, farmers, and railroad officials. Every town must provide a large force of inspectors and detectives who are under orders to visit all the dairies, milk establishments, groceries, and commission houses which supply food to the population. Often the fever travels a long distance from an infected house in the country. The cans which contain the milk are lined with disease germs. Vigilance must never close its eyes. The causes of death are hidden in the very means of life.

In addition to these important causes of contamination, we must give heed to one of the most menacing and widespread means by which disease is communicated, the poison in the very air we breathe. Public buildings, such as courthouses, concert halls, theaters, where multitudes find entertainment or pursue public business, are frequently so ill ventilated as to be destructive of health. Churches are great sinners in this respect. The thrice-breathed air, robbed of oxygen, left full of the waste products of a thousand lungs, is shut up tightly from the close of Sunday service until the next Sunday morning. The sanctuary smells like a sepulcher. Blessed is the janitor who knows oxygen when he inhales it. Would not the sweet and heavenly flowers of piety thrive more finely in a purer air and a brighter light? The minister's sore throat would not so often annoy the hearers and bring the messenger of glad tidings to an untimely end of service if the church were kept full of pure air as well as of pure doctrine.

Such are some of the problems for the social spirit. This brief essay is not a treatise on public hygiene, but a series of illustrations of the need of studying such a treatise and applying its teaching. The people perish from lack of knowledge, and they will not seek the knowledge unless they come to set a higher estimate on the dignity of the body. When we regard our bodies as Paul did, as the "temples of the Holy Spirit," we shall discover that sanitary art is a kind of worship.

This composition, brief and simple as it is, is organized in accordance with the principles that we have been dis-

cussing. Within the limits prescribed, it is a single and complete whole. Essential material has been included, and irrelevant and unessential material has been excluded. Nothing that does not serve the writer's purpose has been chosen, and nothing of importance that does serve it has been omitted. If the reader has a sense of something wanting, if he would like to know more than the writer tells him, so much the better for the writer's particular purpose, which is not only to give a simple explanation of some of the most important and most prevalent causes of diseases, but also to stimulate the reader to inquire further into the question.

Clear Relation Shown by Arrangement. — Mere content, the inclusion of all that is necessary to the development of a clearly defined subject, is, as we have seen, the first indication of relation between ideas; but it is by no means the only indication. The relation of the various parts can be still further clarified by logical arrangement. This means that certain parts which are more closely related to each other in thought than they are to any others shall be placed as closely together as possible. This principle is of the utmost importance in its application both to a long and elaborate composition and to one of short and simple design. It is said of Macaulay's *History* that even the least important anecdote or incident is so placed that its relation to the immediate context and to the whole work is unmistakable. Macaulay, of course, possessed an unusual sense of organization and connection, which he could apply with sureness to a vast amount of material which would have overwhelmed many other writers of less penetrating discernment. He needed this power in large measure; all writers need it in greater or less measure. In the simple essay we have been considering, for example, it is clear that the principle has been applied from first to last.

The parts have not been arranged in a haphazard way. There is, evidently, a thought that can best be presented first and one that can be best presented last; and between these two there is a conceivable scheme of arrangement that is probably better than any other. The order of the parts is definitely indicated in the first sentence of the introductory paragraph, and is adhered to throughout the essay. Though a rearrangement of the paragraphs dealing with the four sources of danger to health is possible, any good arrangement would probably put the paragraph dealing with food next to the one dealing with water, because the two ideas naturally lie close together in our own minds. The principle varies, — and, being a principle, must vary, — with the circumstances and the nature of the subject. In Exposition the order may be in part chronological and in part proceed from what is familiar to what is unfamiliar. In Argument it may move from what is admitted to what has to be established. In Narrative it may be purely chronological. In Description it may be determined by the most striking and less striking details of the picture. But, however flexible it may be in general, the writer must decide upon some consistent plan for whatever composition he may have in hand and follow that plan out to the end. And, if there is a plan which is plainly better than any other, he will be repaid, — though in no other way than by the thanks of his readers, — if he can discover it and adhere to it throughout.

The Use of Connective Devices. — But even a logical order, much as it may accomplish in showing the relation between the parts of the composition, may leave something still undone. Mere juxtaposition is often not enough; there is need of closer fusion. Certain words and phrases which serve as a sort of cement to bind contiguous or consecutive ideas together must be used. For example,

two ideas, that is, two paragraphs, standing side by side in the composition may have the relation of contrast. The mere fact that they are placed next to each other may not be sufficient to show at once precisely what the relation is. But such a word as *but* at the beginning of the second, or such a phrase as *on the contrary* will act as an immediately perceptible signal. The reader can move forward prepared for the general character of what he is to read without undue readjustment of his mind. The same thing is true of such common connective words and phrases as *therefore*, *for this reason*, or *as a result*, and so on. At times whole clauses and even sentences are necessary to make the connection indubitably clear. In the composition which we have been examining, the phrase, "necessaries of life no less important than water," has been employed in the fourth paragraph, and the phrase, "In addition to these important causes of contamination," has been employed in the fifth, to remind us of the connection of these paragraphs with each other and with the central idea which is being developed; and at the beginning of the last paragraph an entire sentence, "Such are some of the problems of the social spirit," serves to indicate that the writer has completed his treatment of the main steps of the thought and to imply that he is about to deal with some other,—probably a general,—consideration. These cementing words and phrases may or may not be used, as the occasion requires; sometimes mere contiguity is sufficient to indicate the connection. But when they are necessary, they should be employed without hesitation and without stint, and always with the purpose of showing with absolute clearness the precise connection between the parts in question.

Full Development Necessary to Clearness.—If Clearness in the whole composition depends upon showing unmis-

takably the relation of the parts, it depends also upon a sufficiently full development of those parts. Important aspects of the subject may be chosen, and their connection clearly marked; but if those aspects are slighted in the treatment, vagueness and obscurity will unavoidably result. In this important matter the writer is thrown upon his own judgment more than in many others; he must find some way of deciding whether or not he has said enough to cover the ground; he has no rule to guide him. Practice and training, and studying the reaction he gets from his readers, will be his surest guides. He is often misled by the realization that he himself understands what he means to say. But he must put himself in the place of another who, presumably, does not know so well. By rereading the essay on *The Causes of Disease*, we can easily see that enough has been said on each of the separate topics, and consequently on the whole subject, to present the substance of the thought so that it can be understood. A more difficult subject, or the more difficult ideas involved in this subject, would require fuller amplification.

Force in the Whole Composition. — Force in the whole composition means presenting the entire subject in an impressive way. Mere Clearness in the presentation will produce a certain amount of Force, for those ideas which we perfectly understand are impressed upon our minds. But mere Clearness may not accomplish all of the desired result. Other means may be necessary in order to secure the strongest effect. The three structural principles that are the agencies of Force in the whole composition are selection, arrangement, and proportional development of the parts.

Selection a Principle of Force. — We have seen that, in order to be clear, we must choose only those aspects of the subject which most effectively elucidate it, eliminating all that is irrelevant and nonessential. But nonessentials,

which have the negative effect of contributing nothing to Clearness, have the positively bad effect of weakening the total impression. Important aspects, by reason of their very importance, serve to strengthen it. If in the illustrative composition the possibility of the contamination of springs had been the only instance cited and explained under the head of drinking water, and the more common causes, wells and the larger sources of public water supply, had been ignored, the effect of this particular topic would have been markedly less. Examination of the treatment of the other sources of contamination will suggest that the less important causes would have been much less impressive than those which have been chosen.

Arrangement a Principle of Force. — In any composition there are certain places which have a strategic value, so to speak, in connection with Force. These are naturally the beginning and the end, for the reason that first and last impressions are commonly the strongest. The skillful writer is constantly availing himself of this well-known law, often taking the utmost pains in regard to the manner in which he approaches and leaves his subject. Recall how often, in even your most casual reading, your attention has been arrested and your thought stimulated by what has been said at the beginning or the end of a book, an article, or an editorial. And between these two points in the composition there is an effective order that proceeds step by step from the less important to the more important. This we call the order of climax. The reverse order, which “runs down hill,” is correspondingly ineffective. In our model composition notice that the most important thing the writer has to say, the upshot of his whole brief discussion, has been placed at the very last. In what other position in the composition could it have been so effectively said? Similarly, between the introductory and the final

paragraph, though the difference in relative importance of the four sources of danger may not be so clearly discernible as the difference in importance between the central idea and each of the several steps that develop it, it would be very difficult to suggest a better arrangement.

Proportional Development a Principle of Force. — Full development is, as we have seen, necessary to Clearness. It is also, — though, under certain conditions, Force may be secured by compressed statement, — one of the most important requisites of Force. But, since in almost any composition some ideas are more important than others, full development often takes the form of proportional development; that is, in the nature of the case, the more important topics receive fuller treatment than the less important. There is, of course, no rule governing the relative length of parts of the composition; the attempt to state such a rule would find insufficient support in current usage. But the principle is natural and logical, and, though, like other principles, variable in application, is an instructive guide. Now it happens that in the composition used as the main illustration of this chapter the four sources of danger are of about the same importance, and so the paragraphs are roughly about the same length. In this very uniformity we see the principle of proportion applied, for if even one of the paragraphs had been very much shorter than the others, it would have been disproportionately meager in development. Let us look at the first and the last paragraphs in particular. How can we justify their seemingly disproportionate brevity? We can easily do so on the ground that the preliminary statement of the outline of the subject does not need to be full if the details presented are to be more fully explained later; expansion in the preliminary statement would involve unnecessary and wasteful repetition. And in the last paragraph an excessively full

recapitulation of what has already been set forth in detail would weaken rather than strengthen the desired impression. At this point the chief requirement is to state in compressed form the most important general thought which the writer wishes to fix in the reader's mind.

Structural Organization in Relation to Beauty. — Just how good structure and organization of the thought are related to Beauty as a quality of the whole composition is not so clear, at first, as their relation to Clearness and Force. But, though their effect on Beauty may be more subtle and less easily discernible, it is none the less real. In the first place, a perfectly clear and forceful organization of the material as a whole, which leaves the impression that no other way could have improved upon it, gives genuine and conscious pleasure to the appreciative reader. Mere beauty, simplicity, or appropriateness of design, in a composition as in a building or a picture, is an undoubted means of exciting pleasure and appealing to the aesthetic sense, apart from matters of detail, such as the choice of words, color, and so on. Moreover, the principle of selection has a very definite relation to the beauty of a piece of writing considered as a whole, for if the writer desires to produce only a beautiful impression, he will be guided by this controlling purpose in selecting only, or chiefly, the most beautiful details. But since the principle of Beauty varies so much in its application to the various kinds of composition, the more definite and complete consideration of its relation to the different types will be reserved until later chapters.

Structural Principles Vital to Good Composition. — It is of the utmost importance for successful writing, particularly for clear and forceful writing, that the fundamental principles of structure and organization discussed in this chapter should be understood, mastered in theory, and conscien-

tiously applied in practice. They are not principles contrived by the rhetorician, though they may be interpreted and stated by him. They are inherent in good writing, and cannot be neglected without loss. Successful writers apply them, however unconsciously, and no matter by what names they may call them, to what they write. Some, because of natural aptitude or long training, possess the power to conceive very quickly the ends and the means that they have in view; others, and particularly younger and less practiced writers, need to subject themselves to the discipline, sometimes very exacting and severe, of careful and even laborious thought, which, as far as the structure of the whole composition is concerned, means careful and laborious forethought. Some writers are unwilling to submit themselves to this discipline because they believe that the process destroys spontaneity and restrains "inspiration"; that writing offhand while the spirit of creation moves them is the best and only way. It may, indeed, be the best way for some; certainly the best way for you to write is the way in which you can write best, and you ought not to be encumbered by unnecessary processes. But certain processes, contrary to some ignorant beliefs, do not encumber freedom and spontaneity at all; they actually prepare the way for it. "Write in haste and revise at leisure," is an excellent precept as far as it applies; but it fails to tell the whole truth. The truth is that there is a time for cool forethought as well as a time for unrestricted expression stimulated by creative enthusiasm; a time for careful prevision as well as a time for careful revision.

The making of a certain fine metal ornament proceeds through several definite stages which offer valuable suggestions to the writer. First the design is drawn, with close attention to form and proportion. Then the mold is fashioned in conformity to this design. The drawing of

the design and the making of the mold, which constitute the first step in the process, are accomplished, not in haste, but with thoughtful regard to the result to be achieved. When the mold is ready, the metal, heated to the fluid state, is poured in. The filling of the mold is the second stage. When the casting has cooled, and has been removed from the mold, it is right in substance and form, but its surface is rough and dull. It must pass through still another stage. It must be placed upon a lathe and smoothed, upon a burnisher and polished. It can now be accepted as a finished product.

Effective writing may well proceed in a similar manner: through the stages of deliberate planning, rapid development, and painstaking correction. The second stage affords plenty of opportunity for the spontaneous outflow of ideas. The restraints imposed upon spontaneity by the processes of the first stage are no more than are necessary and beneficial, for ideas in a fluid state must be cast in a firm mold if they are to have form and meaning. Once the plan, and free expression of thought within the limits of the plan, have done their important part, the final consideration of sentence structure, phrasing, choice of words, punctuation, spelling, and other matters of detail, too close attention to which during the writing of the first draft might act as a serious restriction, may be given without fear of impairing the freshness and naturalness of what has already been written, and with confidence that every touch intelligently added will only serve to smooth and polish the finished work. The main thing is to get the structure of the whole as nearly right as possible at the very beginning; other things will follow at the proper time and in the proper place.

Structural Principles in Relation to the Paragraph and the Sentence.—The structural principles which we have

considered in relation to the whole composition apply also to the paragraph and sentence, and, with a few exceptions in detail, in exactly the same way. Clearness, Force, and Beauty are essential qualities of all three units of thought development and thought expression. Considerations of content, which is determined by limitation and selection, of arrangement, of connectives, of requisite fullness, have as much to do with the paragraph,—which is a composition in little,—and with the sentence as with the larger whole of which these smaller units are the component parts. This will be shown more fully in later chapters; but for the present let it be remembered, as a working basis of procedure, that a grasp of the structural principles governing one means a grasp of the structural principles governing all.

EXERCISES

I. Limit five of the following subjects so as to make each suitable for treatment in a composition of about four or five hundred words. Write for each of the limited subjects a brief and exact title:

1. The Paris Conference
2. Great Men
3. Junior High Schools
4. The Race Question
5. Lord Kitchener
6. The Conference on the Limitation of Armaments
7. Irish Freedom
8. Shipbuilding
9. Alaska
10. The Beauties of America
11. Immigration
12. Butterflies
13. Railroading
14. The Horse
15. The City Streets
16. Back Yards

17. Modern American Poetry
18. Florence Nightingale
19. The Victrola
20. Amateur Dramatics
21. Winter Sports
22. Woman and Business

II. Select five of the following subjects, and write a paragraph outline for each. Choose for each paragraph topic a separate and important aspect of the subject. In both the selection and the arrangement of the topics consider carefully the requirements of Clearness and Force:

1. A Question of Discipline
2. How a Submarine Submerges
3. What a Girl Scout Learns to Do
4. What a Boy Scout Learns to Do
5. An Educational Movie
6. The Advantages of a College in the Country
7. An Attractive Occupation for a Girl
8. The Violation of Our Prohibition Laws
9. Is a Jazz Band Capable of Producing Music?
10. The Human Characteristics of Some Dumb Animal

CHAPTER III

SOME FIRST ESSENTIALS

COMPLETE or even satisfactory mastery of the rules and principles of writing, that is, of correctness and effectiveness, requires time and practice, and is often the result of slow growth. There are, however, several miscellaneous matters of detail that can be attended to almost immediately and that, if not attended to very early, remain as blemishes in the writer's work, even though he succeeds in meeting the other requirements of good composition. Immediate elimination of some of the most obvious faults and conformity to certain usages in the preparation of the manuscript are among the first demands. The student who in his previous courses in English has forgotten, or has failed to learn, some of these important details should read this chapter carefully before he writes his first theme, and should review it until he is perfectly familiar with its contents.

COMMON FAULTS TO BE AVOIDED

SPELLING

Inveterate bad spelling yields only to time, care, and practice. All common misspellings cannot, of course, be noted here, but the following list includes some of the words which are most likely to be incorrectly spelled at the beginning of any year's course:

absence	occasionally
accommodate	omitted
admissible	persuade
all right (There is no such word as <i>alright</i>)	possess
auxiliary	principal (noun or adjective, with the fundamental sense of "first" or "chief")
"away off to the east"; not "way off."	principle (always a noun, as in "moral principle")
business	prejudice
carrying	privilege
choose	procedure
comparatively	proceed
criticize (or <i>criticise</i>)	prove
dealt	pursue
descent	religious
description	repetition
despair	safety
disappear	soliloquies
disappoint	speech
embarrass	studying
finally	succeed
immediately	surprise
incidentally	there (adverb)
its	till (never <i>'til</i>)
itself	together (no hyphen)
Latin (capital letter)	too
led (past tense of <i>lead</i>)	tragedy
lose	until
meant	whose
noticeable	

The following rules cover a large number of common misspellings:

1. A monosyllable ending in a single consonant preceded by a single vowel doubles that final consonant before a suffix beginning with a vowel.

dragging

planned

hopping

2. A polysyllable ending in a single consonant preceded by a single vowel usually doubles the final consonant before

a suffix beginning with a vowel, if the accent falls on the syllable preceding the suffix.

preferred	occurring	omitted
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If the accent does not fall on the syllable preceding the suffix, the final consonant is not doubled.

benefited	traveling	profited
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3. Words ending in silent *e* drop the *e* before a suffix beginning with a vowel, but retain it before a suffix beginning with a consonant.

amusing	extremely
amusement	movable

Exception. — Words ending with *ge* or *ce* retain the *e* before a suffix beginning with *a* or *o* to preserve the soft sound of the consonant.

noticeable	vengeance	advantageous
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4. A noun ending in *y* preceded by a consonant changes *y* to *i* and adds *es* to form the plural. A verb formed in the same way makes the same change to form the third person singular indicative.

cries	replies
libraries	descries

5. When the sound of the digraph is *e*, *i* comes before *e* except after *c*.

relieve	believe
siege	receive

Exceptions: seize weird leisure

When the sound of the digraph is not *e*, the digraph is usually spelled *ei*.

heir	foreign	forfeit
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6. The names of all compound numbers from *twenty-one* to *ninety-nine* inclusive are compound words.

When in the slightest doubt as to the spelling of a word, the student should consult a dictionary; above all, he should not use a less accurate or less effective word simply because he is too indolent to acquaint himself with the correct spelling of the word which he knows to be the right one. Such a habit is pernicious. It makes for slovenliness and a restricted writing vocabulary.

GRAMMAR

A very common fault in grammar, — a fault due very largely to carelessness, — is the omission of the apostrophe from the possessive case of nouns. A noun regularly adds apostrophe-s ('s) to form the possessive singular and apostrophe only ('), if the nominative plural ends in *s*, to form the possessive plural. Apostrophe-s ('s) should be used in the possessive singular of most nouns which end in *s* in the nominative singular; e. g., *Dickens's*, *Burns's*, *Silas's*, *Charles's*. The possessive form should be used in such idiomatic phrases as *a month's delay*, *three weeks' vacation*, and the like. The possessive case of personal and relative pronouns is formed without the apostrophe; e.g., *its*, *theirs*, *yours*, *whose*.

Agreement. — Agreement between subject and predicate should be carefully observed. The expression, "He don't," is a familiar instance of the lack of such agreement. Often grammatical agreement is obscured after the introductory adverb *there* or a phrase intervening between subject and predicate. In the following sentences the verbs agree with their subjects:

Congress created the District Court, and that, together with the Supreme Court and a Circuit Court of Appeals, makes up the three divisions of our Federal Judiciary.

The accusation, accompanied by a full bill of particulars, is very hard for him to face.

There has been annoyance and expense in connection with this enterprise that have taxed our patience beyond endurance.

Inconsistent number in collective nouns is one form of lack of agreement. A collective noun may be singular if the group it names is thought of as a simple unit, and plural if the members of the group are thought of separately; but it cannot properly be singular in one part of a sentence and plural in another. Such a sentence as this, therefore, is incorrect:

The committee have spent several days considering the matter referred to them, but is ready to present a final report to-night.

It should read:

The committee has spent several days considering the matter referred to it, but is ready to present a final report to-night.

Omission of Necessary Words. — Words necessary to the sense of the sentence should not be omitted. In the following sentences the words in parentheses should be supplied in order to make the structure and the meaning complete:

At the twenty-fifth anniversary of the close of the Civil War, the blue and (the) gray mourned the country's common loss.

The president and (the) general manager of the company should have been more progressive in their business policy.

The United States has risen to (the position of) the third naval power in the world.

Adjectives Used for Adverbs. — Though some adverbs have the same form as their corresponding adjectives, in most cases the forms are different. Such grammatical errors as the use of *real* for *very* and *some* for *somewhat* are entirely unwarrantable.

The sentence, "I was real sick this morning, but feel some better this afternoon," should read, "I was very sick this morning but feel somewhat better this afternoon."

Correct Form with "Different." — According to American usage, the correct word to use after *different* is not *than*, but *from*. Even though awkwardness may occasionally result, say, "This is different from that," or, "This is different from what I expected," or, "He acted differently from the way he used to act." British usage supports the preposition *to* in such constructions, but American usage has not yet adopted it.

Possessive with Verbal Noun. — A modifying noun or pronoun preceding the verbal noun ending in *ing* should be in the possessive case. Write, "We can see no valid objection to their ratifying the treaty," not, "We can see no valid objection to them ratifying the treaty." Write, "We can see no valid objection to the Senate's ratifying the treaty," not, "We can see no valid objection to the Senate ratifying the treaty."

"Less" and "Fewer." — *Less*, which is singular, refers to quantity; *fewer*, which is plural, refers to number. Do not say, "The less mistakes I make now the less trouble I shall have in the future," but, "The fewer mistakes I make now the less trouble I shall have in the future."

"Most" and "Almost." — The adverb *most*, characteristically used as the sign of the superlative, means "in the greatest degree." It should not be confused with *almost*, which means "nearly." "Most everybody you meet nowadays has an automobile," is wrong; "Almost everybody you meet nowadays has an automobile," is right.

Errors in Sentence Structure. — Dependent clauses and phrases, except in a few special instances, should not be separated by a period and a capital letter from the main clauses or words on which they depend. Customary offend-

ers against this rule are clauses beginning with relative pronouns, the conjunctions *that*, *so that*, and *because*, and words and phrases in apposition. In each of the following examples the sentence elements divided by the period should be united:

The Principal gave me an opportunity to state my case fully. Which was, after all, no more than I was entitled to.

We have succeeded in proving that the plan will not work. That those who offer it are not really sincere in their offer. That those to whom it is offered do not want it.

He had worked almost without ceasing on his essay for two days. So that by the second night he had lost all power to judge between the good and the bad in it.

The third member of the party was apparently a foreigner. A strapping fellow with a threatening eye and a truculent air.

The word *like*, which is quite correct as an adjective, a preposition, or an adverb, is not fully established in the United States as a conjunction uniting two clauses. In the first of the two sentences below substitute *as* for *like*; in the second substitute *as if*.

Under the lashings of the storm the sea acted like I imagine a beast furious with pain would act.

When he looked back over the past, it seemed like those care-free days of his youth had never been.

A very common error in the structure of the complex sentence consists in the repetition of the subordinating conjunction *that* in the same subordinate clause. The error is obscured by the insertion of another dependent clause within the *that*-clause; thus:

He felt sure *that*, if he could make the outer end of the harbor, *that* he could bring the ship in to safety.

(Omit the second *that*.)

PUNCTUATION

The Comma Fault. — Two clauses of a compound sentence joined without a close coördinating conjunction (*and, but, or, neither, nor, for*) should be separated by a semicolon. The use of a comma here constitutes the so-called “comma fault,” or “sentence error.” This rule applies even when one of the coördinating conjunctive adverbs, such as *so, therefore, thus, yet*, and connectives of like value are used. In the following sentences the comma would be insufficient:

These devoted people had but one principle on which to form their conduct; they knew of but one law by which to guide their lives.

That hour of vision remained a joyful inspiration through all his years of struggle and victory; yet it was too terrible for him to wish to experience it again.

The Comma with Conjunctions. — The clauses of a compound sentence, when joined by any close coördinating conjunction, should usually be separated by at least a comma. This is particularly true when the omission of a comma before *and* might result in ambiguity, as in the sentence, “He had known many an hour of distress and disappointment had been his constant bedfellow,” in which the omission of the comma causes it to appear at first that *disappointment* is the object of the preposition *of*, whereas it is the subject of *had been*.

Omission of Terminal Punctuation. — The period at the end of declarative sentences, and the question mark at the end of interrogative sentences, are often omitted through sheer oversight. Attention to such details as these is imperative in the interest of good workmanship.

The Period with Abbreviations. — The period should be used at the end of nearly all authorized abbreviations;

for example, A.D., *Maj.*, *Rev.* It should not be used after colloquial abbreviations, such as *Doc*, *gym*, *exam*, and so on.

Faulty Punctuation of Series. — A comma should not be placed between the last adjective of a series and the noun which it modifies unless the adjective is used parenthetically after other adjectives in the same series; e.g.:

A warm, strong, steady breeze blew from the southwest.

This is the finest and best, and, indeed, the only, way to treat a man who has won so many deserved honors.

Misplaced Marks. — No mark of punctuation, except the apostrophe, quotation marks, the dash, and the first member of the marks of parentheses, should be placed at the beginning of a line. Hyphens and commas are the chief offenders against this rule.

MISCELLANEOUS

Content of the Sentence. — Ability to write excellent sentences, in which ideas are properly related, is one of the last achievements of the writer. Nevertheless, even before the student has mastered the finer points of sentence writing, he can easily learn to avoid such obvious faults in content as the following:

1. The ship was three thousand tons heavier than any previously built, and the officers' quarters were placed forward.

The two statements in this sentence have no connection with each other. They should be written in separate sentences.

2. The disadvantages of the system are apparent on the face of the proposition, for, if there is any embezzlement or corruption in any of the various departments of the city, it is almost impossible to lay the blame on any one man, and therefore corruption will go on in the government unchecked and unheeded, because,

if a man thinks he is able to steal without being detected, he will continue to do so whenever he is tempted.

This sentence is excessively long and rambling: though some of the ideas contained in it are related and consecutive, it passes along from one to another until the main thought is lost in a number of statements. The sentence should be divided into two or three.

3. I was making my way slowly back to the hotel. It was time for tea. I was touched on the arm by a young French priest. I recognized him as one to whom I had spoken earlier in the day.

Here closely related ideas have been improperly separated. They should be combined in some such way as this:

Making my way slowly back to the hotel for tea, I was touched on the arm by a young French priest to whom I had spoken earlier in the day.

Reference.—Exact reference of personal, relative, and demonstrative pronouns to their antecedents sometimes taxes the writer's skill considerably; the worst forms of confused connection, some of which produce ludicrous effects, are easily avoidable.

1. One prize puppy which his owner values at \$200 is of a rich reddish brown shade. His parents have always been remarkably successful in training young dogs, his father having taught several to perform the most astonishing tricks.

The substitution of the words *The owner's* for *his* at the beginning of the second sentence will make the reference unambiguous.

2. The legal advisers of the directors, who have not always been equipped with the requisite legal knowledge, have in this case counseled very wisely.

The change of the phrase *of the directors* to the possessive form and placing it before *legal* will make the meaning unmistakable.

3. He tried repeatedly without success, which at last completely discouraged him.

In this sentence, *which* might be read as referring to *success*, but has no definite antecedent at all. It refers loosely to some substantive idea suggested by the whole preceding statement. Rephrasing eliminates the difficulty:

His repeatedly unsuccessful attempts at last completely discouraged him.

4. Both the Vikings and the Normans were considered very daring seamen in their time, and yet they very seldom went out of sight of land. This was because they had to do their cooking on shore. In spite of this, we know that the Vikings visited "Vineland," or Labrador, coming by way of Iceland and Greenland.

The demonstrative *this* in the second sentence, though the reference and phrasing leave something to be desired, is not very objectionable. In the third sentence, however, *this* seems to refer to the fact that the Vikings and the Normans had to do their cooking on shore. Recasting both sentences will improve the connection:

Both the Vikings and the Normans were considered very daring seamen in their time, and yet they very seldom went out of sight of land. They could not venture far, because they had to do their cooking on shore. We know, however, that, in spite of the usually restricted range of their voyages, the Vikings visited "Vineland," or Labrador, coming by way of Iceland and Greenland.

A rather frequent form of careless reference consists in the use of a plural pronoun for a singular antecedent; e.g.:

As an object of sport the pheasant has hardly had fair play. They have been hunted in season and out of season until they have been almost exterminated.

Participial and verbal noun phrases should be made to refer exactly to the nouns or pronouns to which their action is ascribed. In each of the following sentences the fault can be corrected by the insertion of the logical subject:

Driving around a sharp turn into the open square, a large crowd of boisterous merry-makers immediately surrounded us.

Driving around a sharp turn into the open square, we were immediately surrounded by a large crowd of boisterous merry-makers.

After scanning the sea for some time with his glass, a large whale was descried by the lookout on the starboard quarter.

After scanning the sea for some time through his glass, the lookout descried a large whale on the starboard quarter.

The adjective *due* is frequently misused in a loose adverbial connection. Like the participle, it should be grammatically attached to some definite noun or pronoun. In the first of the following sentences it is used incorrectly; in the second and third, correctly:

I got behind in my work, due to the trouble I had had with my eyes.

My getting behind in my work was due to the trouble I had had with my eyes.

I got behind in my work, a misfortune due to the trouble I had had with my eyes.

The first sentence in a composition should not refer to the title as its antecedent. The following form is objectionable:

FORMS OF MUNICIPAL GOVERNMENT

This question presents some aspects that are not familiar to the ordinary student of public affairs.

If necessary, repeat the words of the title:

The question of the forms of municipal government presents some aspects that are not familiar to the ordinary student of public affairs.

Repetitions. — Unnecessary repetitions of words and phrases can usually be detected by reading the composition aloud before the final draft is made. Recurring words, sounds, and sentence forms which escape the eye are often detected by the ear.

I went yesterday with Father to the Art Museum. After we had gone to the gallery of the Old Masters and seen everything of interest there, we went to the gallery of Ancient Sculpture and saw some famous reproductions of famous old sculpture, which I had often seen in photographs. I enjoyed the experience very much, and I am very glad I went, for I had never seen so much fine painting and sculpture before.

We moved steadily and painfully upward, up to the rocky peak of the mountain.

He wanted to go somewhere where he could work in undisturbed quiet.

Two forms of sentence are used in excess by many young writers: the compound sentence in which the second clause is introduced by *so* and the complex sentence in which a causal clause following the main clause is introduced by *as*. Either of these sentence forms is acceptable if used with discrimination and restraint. Good writers employ them sparingly. If a student finds in his work too many sentences like the following, he can easily recast the first type by changing the structure and the second by the substitution of some other causal connective.

We had the whole day before us; so we moved on at a leisurely pace.

Having the whole day before us, we moved on at a leisurely pace.

The expert could not give an immediate answer, as he did not have all the facts before him.

The expert could not give an immediate answer, for he did not have all the facts before him.

Abbreviations. — Certain abbreviations are to be strictly avoided; such as the following:

Ampersand (&) for *and*, except in the names of firms and companies. *F. M. Morse & Co.* is correct.

Etc. Use *and so forth*, *and so on*, or *and the like*.

Arabic numbers below one hundred. Such forms as "10 men were all they could muster" are bad.

Changes in Tense. — The tense in a sentence or a paragraph should change only in accordance with a change in time. Careless and meaningless changes of tense are particularly apt to occur in compositions on literature. Either the present or the past, with the proper perfect tenses, may be used, but one or the other should be used consistently. The following is a typical instance of mixed tenses:

While Macbeth was in Duncan's chamber engaged in the act of murder, Lady Macbeth comes on the stage. She tells how she has drugged the grooms' possets. When Macbeth comes in again, he is so overcome with the horror of what he has done that she can hardly control him. He refused to carry back the daggers and smear the grooms with blood; so she had to do it instead. At this exciting moment came the knocking at the gate.

"Shall" and "Will." — The various uses of *shall* and *will* are discussed fully on page 80. Until these uses can be reviewed in detail, the student should keep in mind that in all main declarative clauses *shall* and *should* are used with the first person to express future time, and *will* and *would* to express volition or determination. Therefore do not say, "I will be delighted to see the ocean again," or "I would like to be in the mountains in October."

General Tone of the Composition. — The general tone of expression in the composition, though it should not be too formal and bookish, should not be marred by excessively familiar or slangy colloquialisms, unless, of course, they have the purpose, as in narrative dialogue, of characterization or local color. Such bad diction as this, "After the play within the play Hamlet felt that it was really up to him to get into action against King Claudius," is unpardonable, and can easily be corrected by the substitution of simple and dignified language.

Extremely trite and hackneyed phraseology is likewise objectionable. It is difficult to raise one's style above the commonplace and still keep it simple and natural; this belongs to the fine art of writing. But time-worn phrases like "His remarks were punctuated by loud laughter" or "They are enjoying a period of well-earned rest," which have been too often abused for you to abuse them, will add freshness to your style by the sheer force of omission.

Triteness and mechanical expression often mar the beginnings and endings of students' compositions. A pervading type of first sentence in a narrative theme is this: "One day last summer Dad and I decided to take a trip up the Allagash River." Expositions too often begin in this timid fashion, "In this composition I will try to show," or with the superfluous information, "This is indeed a difficult question." If you have such a bad habit, reform it altogether. Do something enjoyable for once without deciding; take for granted some degree of ability in yourself and some degree of intelligence in your reader. Try to give some originality to your opening sentences.

The Title. — Three requisites of a good title are brevity, accuracy, and attractiveness. Modern usage is averse to long titles. A misleading title, which does not give the

reader at least some suggestion of the content of the composition, is bad, unless it is designed to produce some particular humorous or rhetorical effect. As a rule, Exposition and Argument do not offer so much opportunity for attractively phrased titles as is offered by Narrative; but even the title of an exposition or an argument does not need to be entirely barren of some stimulus to the reader's imagination or curiosity. The qualities of brevity, accuracy, and attractiveness are found in such expository titles as *The Romance of the Air* or *The Mystery of the Soaring Hawk*.

The Outline. — For the ordinary theme of about four or five hundred words the outline may be very simple, indicating the topic of each paragraph in a phrase, a clause, or a sentence, without subheadings. For a longer composition a more detailed outline may be required. Of all topic designations the simple sentence is often the most satisfactory; if the substance of a paragraph can be tersely expressed in a single statement without the conjunction *and*, the paragraph probably does not contain any irrelevant ideas. Each topic should represent a clearly separate and important division of the thought of the composition, and should not overlap any other. The sum total of the topics in the outline should exactly equal the sum total of the paragraphs in the theme, except in the case of dialogue paragraphs, which cannot be separately indicated in the outline. Such loose designations as "Introduction" and "Conclusion," unaccompanied by more definite statements, are not to be commended, for the reason that they too often signify that the writer has not really made up his mind as to the exact content and purpose of the paragraphs in question. If an introduction serves a real purpose, and is not merely a group of sentences beginning "doubtfully and far away," its purpose can be expressed in definite

language. Similarly, a conclusion which is not a mere appendage can usually be summed up in a few accurate words.

THE MANUSCRIPT

Ink and Paper. — Themes should be written in black ink on white paper, ruled or unruled as the student or the teacher may prefer. One of the most suitable kinds of paper is the familiar "theme paper," which has a red marginal line at the left. Unless specific directions are given to the contrary, only one side of the paper should be used.

Penmanship. — The student who is habitually addicted to slovenly and illegible handwriting should have his manuscript typewritten. In most cases, however, there is no need of resorting to such an expedient. Poor penmanship is largely the consequence of bad habit confirmed by indolence and self-complacent indifference. A little self-discipline will work rapid and satisfactory results. This self-discipline is a moral obligation. Illegible manuscripts are an imposition on the theme reader, who shows remarkable self-restraint if he does not return them unread.

The Title. — The title should be written about an inch and a half from the top of the first page; if the paper is ruled, on the first line. It should have even spaces on both sides; an unevenly spaced title produces an unfavorable impression at the very outset. The first word of the title and every important word following, — that is, every word except articles, prepositions, and conjunctions, — should begin with a capital letter. There should be no period at the end. The title needs some other mark of differentiation from the text besides spacing and capitals; it should be underscored with two straight lines or one wavy line to indicate small capitals or bold face type,

such as are used for printed titles in books and magazines. The title should not be italicized (underscored with one straight line) or, unless it is itself a quotation, set between quotation marks. Italics or quotation marks are properly used for literary titles only when they appear in a written or printed context.

The Outline. — If an outline accompanies the theme, it may be written beneath the title on the first page or on a separate sheet of paper. Some theme readers may prefer to have it placed immediately under the title, for they can see almost at a glance the main headings of the composition without turning to another sheet. An outline so placed should be separated from the title and from the body of the composition by the space of at least a single line. Arabic or Roman numerals may be used to number the topics. The following simple outline will serve as a model:

THE VALUE OF SCOUTING TO THE COMMUNITY

- I. Introduction: the purpose of scouting is to be of service to the community.
- II. Scouting improves relations with the home.
- III. Scouting improves relations with the school.
- IV. Scouting improves relations with the church.
- V. Scouting improves relations with the state.

Spacing in the Text. — Every paragraph should be indented about one inch. The left-hand margin of the text should be about an inch and a half in width. It should be very even, and, if the paper is ruled with a marginal line, should be kept close to that line. Sentences should not be crowded end to end, but should be distinctly and uniformly separated. Though the right-hand margin is necessarily somewhat irregular, it should be kept as straight as possible. In no case should words be written

up to the very edge of the paper, or run up and down, to avoid division into syllables.

Syllabification. — When division into syllables is necessary to insure proper spacing, it should conform to established practice. Some difficult cases must be settled by reference to a good dictionary; but a few simple rules, which are easy to learn and remember, cover the most common:

1. Never divide a word of one syllable.
2. Never separate the termination *ed* unless it is pronounced as a distinct syllable; e. g., *disappoint-ed* but not *displeas-ed*.
3. Prefixes are separate syllables; e. g., *ab*, *ad*, *be*, *de*, *dis*, *ex*, *in*, *inter*, *pro*, *un*, and so on.
4. Distinctly recognizable terminations are separate syllables; e. g., *ed*, *ing*, *cial*, *cious*, *tion*, *tious*, *ful*, *ness*, *ly*, and so on.
5. Two consecutive vowels or consonants (including double consonants) separately pronounced belong in separate syllables; e. g., *vi-o-lent*; *pre-emin-ent*; *hack-neyed*; *op-tic*; *mat-ter*.
6. A single consonant following a single *long* vowel or diphthong is separated from it; a single consonant following a single *short* vowel, except in the case of terminations, is joined with it; e. g., *pro-pose*; *prop-osition*; *pre-fer*; *pref-erence*; *condi-tion*.

The Indorsement. — The indorsement should be written on the outside of the last sheet, preferably on the face which has the folded edge to the left, so that the manuscript will open, like a book, from left to right. The items of the indorsement include the name of the writer,

the name or the number of the course or section, the date, and, if desired, the title; as follows:

English Four
Section A
The Federal Judiciary
Horace D. Handley
September 25, 19—

The date should be written out in full, not in such abbreviated form as this: 9/25/'22.

CHAPTER IV

THE STRUCTURE OF THE SENTENCE

The Sentence Described.—The sentence, our smallest complete unit of speech, is a highly flexible form, ranging from two words to two hundred or more, and susceptible of extraordinary variations. Reduced to its lowest terms, it consists merely of two words, a subject (noun or pronoun) and a predicate (finite verb), mechanically isolated from the context and expressing a complete thought. In its more elaborate type it may cover an entire page, using several subsidiary phrases and clauses and embracing a number of related ideas. The variation is extreme between a short statement like "John is tired" and a sentence such as the following:

So when I entered my booklined rooms and heard the kettle sing its comfortable song on the hearth, and reflected that I had a few letters to write, an interesting book to turn over, a pleasant Hall dinner to look forward to, and that, after a space of talk, an undergraduate or two were coming to talk over a leisurely piece of work, an essay or a paper, I was more than ever inclined to acquiesce in my disabilities, to purr like an elderly cat, and to feel that while I had the priceless boon of leisure, set in a framework of small duties, there was much to be said for life, and that I was a poor creature if I could not be soberly content.

— A. C. Benson: *On Growing Older*.

In both cases, however, the essential elements are present: the subject and the predicate, the complete thought, and the mechanical isolation of the unit, indicated in a visible way

by the capital letter at the beginning of the first word and the terminal punctuation at the close of the last.

The Sentence and the Clause.—A clause, like a sentence, contains always a subject and a predicate, but it is invariably joined with another clause. To put the matter paradoxically, there can be no one clause unless there are two clauses. The same group of associated words may thus be either a clause or a sentence, depending entirely on whether the group is mechanically isolated or not.

Examples

<i>John went riding,</i> but his sister refused to go.	(Clause)
<i>John went riding.</i>	(Sentence)
As the storm approached, <i>the wind became cold.</i>	(Clause)
<i>The wind became cold.</i>	(Sentence)

Independent and Dependent Clauses.—A traditional and convenient classification of clauses divides them into two groups,—independent (main) and dependent (subordinate),—concerning which not a few loose statements have been made by grammarians. Broadly speaking, an independent clause is one which, with its introductory connective, may stand as a separate sentence; a dependent clause is one which under no circumstances may stand, with its introductory connective, as a separate sentence.

Examples

The officer protested, *but Captain Kidd hoisted the black flag.*
 The officer was there *when Captain Kidd hoisted the black flag.*

In both these illustrations, the second clause will, if the connective be omitted, make complete sense. In each one, also, the connective implies some other statement with which the words *Captain Kidd hoisted the black flag*

are associated, *but* showing a relation of contrast and *when* a relation of time. In the first case, however, the clause in question, so far as current usage is concerned, may stand alone with its introductory connective and be considered a complete sentence; in the second case, this is not the fact. The test is simply whether the clause in question can, or can not, when set aside with its introductory connective, pass as a complete thought.

Dependent Clauses.—Dependent (subordinate) clauses have in practically every case the function of some single part of speech, either the adjective, the adverb, or the noun. An examination of the part played by the clause in the sentence as a whole will enable us readily to classify it.

Examples

What he does is exceedingly interesting.

(Here the clause, being the subject of the verb *is*, is known as a noun, or substantive, clause.)

I know the man *who is with him*.

(The italicized clause describes the noun *man*, and is, therefore, an adjective clause.)

He came *when I called*.

(Here the italicized clause answers a question of time, and, modifying the verb *came*, is designated as an adverbial clause.)

Dependent clauses are nearly always introduced by conjunctive forms, such as relative pronouns, subordinating conjunctions, or conjunctive adverbs.

Examples

He lives in the house *which* is nearest the street.

(Relative Pronoun)

If he comes, I will tell him.

(Subordinating Conjunction)

I cannot tell *how* he will take it.

(Conjunctive Adverb)

Restrictive and Non-Restrictive Clauses. — It is well, perhaps, to point out here a distinction, useful throughout the study of composition, between restrictive and non-restrictive clauses. A restrictive clause, as its name implies, is one which restricts, limits, or narrows down the meaning of some general word, like *house* or *man* or *friend*.

Examples

This is the house *in which I live*.

He is the man *who did it*.

I wrote in the hope *that I might dissuade him*.

It is a time *when all good people should be in bed*.

I am going *where we shall all be safe*.

A non-restrictive clause, on the other hand, is one which states an additional fact regarding an antecedent which is already specific and definite.

Examples

This is the Hotel Belmont, *in which I have lived all winter*.

He is Mr. William H. Taft, *who has been named as Chief Justice*.

I propose to go to Los Angeles, *where the climate is always warm*.

Be at the station at quarter past ten, *when the train arrives*.

It will be noticed that, in the illustrations given above, the non-restrictive clauses are set off from their context by commas, the restrictive clauses being not thus punctuated. The logical reason for this distinction will be readily apparent: a non-restrictive clause can usually be omitted without impairing the clearness of the important idea in the sentence; a restrictive clause, however, cannot be left out without injuring the thought of the sentence of which it is a part. In cases of doubt, the surest test is to examine the word which the clause in question modifies: if this noun or pronoun is specific and definite, the ensuing clause

is non-restrictive; if it is a general word, the clause is of the restrictive type.

Phrases. — Phrases and clauses are similar in that they are both groups of related words, and are, in turn, the units of which sentences may be made. Both, moreover, are used on occasions as modifying elements in the sentence, thus fulfilling an important function in grammar. The phrase differs from the clause chiefly in the fact that it contains no finite verb, and can never, therefore, express a complete thought. A phrase may sometimes be exceedingly long and complicated, but it can always be reduced to the use of a single part of speech, — an adjective, an adverb, or a noun. It is on this basis that a common classification of phrases is made.

Examples

He went to his house <i>on the hill</i> .	(Adjectival)
He went <i>up the hill</i> .	(Adverbial)
<i>Rushing across the field</i> , he snatched up a weapon.	(Adjectival)
<i>To do this</i> is more than I can endure.	(Noun)

What has just been said concerns only the use of phrases. So far as their make-up, or structure, is concerned, we can make another helpful classification into three groups: prepositional, participial, and infinitive.

Examples

He ran <i>with great speed</i> .	(Prepositional)
<i>Entering the house</i> , he did what he could.	(Participial)
<i>To accomplish the task</i> was beyond his power.	(Infinitive)

Phrases and Clauses. — It is especially important to remember, as a guide in sentence building, that every phrase, taken as a whole, has a use as a single part of speech. Not infrequently, moreover, phrases and clauses have the

same approximate value in sentences. Participial phrases, for instance, are often interchangeable with dependent clauses, without detriment to the Clearness or Force of the sentence.

Examples

Strolling slowly across the street, he entered the drug-store.
When he had strolled slowly across the street, he entered the drug-store.

Notice that, in these two examples, the punctuation is the same.

Incomplete Sentences.—A too frequent blunder with inexperienced writers is to use phrases or dependent clauses as if they were sentences, beginning them with capitals and ending them with some terminal mark of punctuation.

Examples

Before him lay the open sea. *A stormy sea, lit by a clear, cold moon.*

(In this case we have a group of words without a finite verb,—an important typical case of a detached appositive. The substitution of a comma after *open sea* is a simple method of correcting the error.)

He was moving on without much sense of direction. *In fact, completely ignorant of his whereabouts.*

(Here is a phrase, without any verb form whatever. The period after *direction* should be replaced by a comma.)

He had but one fetish, power. *And one pride, his line.*

(This illustration, taken from a recent popular novel, shows the fault in its most flagrant form. Here there is no reason whatever why the italicized five words should be set off by themselves. Joined with the sentence which precedes them, they lose none of their effectiveness.)

Worst of all, Dunmaya is making a decent man of him; and he will ultimately be saved from perdition through her training. *Which is manifestly unfair.*

(In this passage, which closes Kipling's story "*Yoked with an Unbeliever*," we have what is obviously a relative clause, standing by itself as if it were actually a sentence. It happens that this was one of Kipling's tricks of style, especially in his younger days as a writer. It is a practice which, in spite of his high authority, cannot yet be called good usage, and the wise student will do well to avoid it. The trained master can break rules which it is absolutely necessary for the apprentice to obey.)

Except in the case of exclamations, questions, and answers to questions, the best current usage does not allow sentences which do not contain both a subject and a predicate, and do not express a complete and separate thought.

Compound Subjects and Predicates.—Under certain conditions the subject of a sentence may include two or even more separate nouns or pronouns; the predicate also may have more than one verb. In such cases we have what is called a compound subject or a compound predicate.

Examples

Helen is coming.

Helen and her friend are coming.

Helen is coming and will stay for the afternoon.

Helen and her friend are coming and will stay for the afternoon.

Helen, Mary, and Lucy are coming this afternoon, going on to Pittsfield this evening, and then taking a train for New York.

In the last two of the examples given above, the sentences are still of the simple type, but they contain both compound subjects and compound predicates.

Possibilities of the Simple Sentence.—A simple sentence, through the inclusion of a large number of word or

phrase modifiers, may extend to a considerable length and include many related ideas. The following illustrations will show how such a sentence may be built up.

Examples

The Indian ran on.

The Indian ran on, seeming to gather renewed energy with each stride and mounting the steep slope with great bounds.

Without losing a second or pausing to glance at his pursuer, the Indian ran on, seeming to gather renewed energy with each stride and mounting the steep slope with great bounds of almost superhuman length and vigor.

As a matter of fact, it would be quite feasible to put all our thoughts into simple sentences without in any way confusing our readers or hearers. It is sometimes difficult, however, to show in simple sentences the relative value of our ideas or to indicate the precise relationship between them. A style composed entirely of simple sentences would seem to us childish and immature. The adult mind requires for self-expression larger and more complex units. Nevertheless it will not do to neglect the possibilities of the simple sentence as a means of lending variety to an English style.

The Compound Sentence.—When two or more simple sentences are united,—whether or not they are joined by coördinating conjunctions,—we have what is known as the compound sentence. Children, as we have seen, begin by speaking simple sentences, uttering each idea as fast as it enters their minds. At a somewhat higher stage of intellectual growth, it becomes natural for them to join one thought with the one which follows it, without, however, discriminating as to the relative value of the parts. With the child, the process of composing compound sentences is hardly more difficult than that of building simple

sentences. A mere *and* to link two ideas together, and the next step in expression has been taken.

Examples

Father gave me some money.

I am going to buy a book.

I hope he will let me buy some skates too.

Father gave me some money, and I am going to buy a book, and I hope he will let me buy some skates too.

Each of the independent clauses in a compound sentence may, like a simple sentence, have a number of modifying elements, made up of either words or phrases; thus a compound sentence may be very long and comprehensive

Examples

We climbed the bank, and the guide ran ahead.

Having crossed with much difficulty the shaky plank bridge over Henshaw River, falling in huge torrents far below, we climbed slowly up the bank on the other side, and the guide, strangely expectant and hopeful, ran ahead, though burdened with our belongings, to get our bearings from the top of a tall pine.

Conjunctions in Compound Sentences.—It is not at all unusual to have compound sentences in which no conjunctions are used between the independent clauses.

Examples

John took the road along the valley; Henry tried the path up the hill.

Walking to the end of the street, the stranger waved his arms and shouted to his friend; the latter merely glanced up, and proceeded on his way.

More often, however, a conjunctive element is used between independent clauses. The elements so employed

are designated as coördinating conjunctions, and, as such, are divided into three classes: simple, adverbial, and correlative.

Examples

Simple Conjunctions: *and, but, for, or, neither, nor.*

Conjunctive Adverbs: *so, thus, then, however, nevertheless, therefore, yet, consequently, still, notwithstanding.*

Correlative Conjunctions: *either-or, neither-nor, whether-or.*

The conjunctions of these three classes make up the great body of connectives used to join parts of equal rank in the sentence. It is worth remembering that the coördinating conjunctions, except the few in the first group (simple conjunctions) and in the third group (correlatives), belong under the broad heading of conjunctive adverbs. This distinction will be of value in the later discussion of punctuation.

The Principle of Coördination.—The principle of coördination has to do more, perhaps, with the compound sentence than with any other type. It provides merely that only sentence elements of equal, or approximately equal, value should be made parallel in structure; that is, in a compound subject or a compound predicate or a compound sentence, the coördinating conjunctions must always link together words or phrases or clauses of the same general form or importance in the sentence. The practical application of the principle of coördination will be postponed to the chapter on *The Rhetoric of the Sentence*; but it may be well considered whenever there are compound elements to be arranged.

The Complex Sentence.—When the child, in the normal evolution of his mind, has reached the point not only where two or more ideas occur to him almost simultaneously but also where he realizes the desirability of indicating the relative value of those ideas, he finds a new type of sen-

tence exceedingly helpful. Discovering that there are some ideas which, although interesting and significant, should nevertheless be subordinated to others still more significant, he can, as we have already indicated, turn to the simple sentence, with its phrase modifiers; but it will not be long before even this will seem inadequate. It is then that he is ready to utilize the complex sentence,—the type which includes, besides the indispensable main clause, at least one dependent clause.

The Value of the Complex Sentence.—The opportunities for variety of expression are even greater in the complex sentence than in either the compound or the simple sentence. Numerous modifying elements, both of phrases and clauses, may be introduced, all clustered around the central thought in the independent clause. The mature mind, searching for a medium through which it can become articulate, finds the complex sentence sufficiently varied to meet nearly every demand. For the same reason, the writing of complex sentences is a task which requires no small degree of skill and experience.

Conjunctions in the Complex Sentence.—Nearly every subordinate clause is introduced by a connective, joining it logically and grammatically to the main clause on which it is dependent. These connectives, which are of various types, have been classified roughly as follows:

Relative Pronouns: *who, which, what, that.*

Interrogative Pronouns: *who, which, what.*

Conjunctive Adverbs: *when, whenever, where, whence.*

Interrogative Adverbs: *why, where, how.*

Subordinating Conjunctions: *because, if, although, unless, as, until, before, after.*

There are thus numerous conjunctive forms which may be used to introduce a subordinate clause. A study of them and their meanings will show that they supply a

word for every mood or degree of expression likely to be required.

The Compound-Complex Sentence.—The most elaborate and flexible sentence type is that in which the writer may include any number of clauses, both independent and dependent. This form, called the compound-complex sentence, has all the advantages that go with simple, compound, and complex sentences, with the additional quality of being perhaps better adapted than any one of these to the expression of a long and intricate thought. The problems of its construction are not substantially different from those already faced in the compound and in the complex sentence.

The Principle of Subordination.—With the principle of coördination, already briefly treated, must be mentioned another principle, perhaps even more important, the nature of which has already been suggested. It involves the comparison and discrimination between different ideas, and the placing of them in the form and position to which their relative values entitle them. Ordinarily called subordination, it is a device for indicating in an easily discernible way the relative importance of various thoughts, logically connected but of different degrees of significance. Even in the simple sentence, it is frequently desirable to show distinctions of this kind. Let us suppose, for instance, that we have in mind several ideas, all grouped around a central figure:

John was on the hill.

John called out.

John wished to attract our attention.

We can readily see the advisability of putting these together in one sentence, but it will never do to make them of equal importance. A moment's reflection gives us a

clue to their relative importance, with the result that we produce the following simple sentence:

Standing on the hill, John called out to attract our attention.

From the original three ideas, we have here evolved a participial phrase, an independent clause, and an infinitive phrase.

Subordination in the Compound, Complex, and Compound-Complex Sentences. — A still more complicated but no less convincing illustration may help to emphasize the need of subordination as a principle of style. Let us assume that distinct ideas come to our minds as follows:

The chauffeur saw me.

His name was Charles.

His car was a Packard.

His car swerved.

I jumped aside.

I jumped rapidly.

I might have been badly injured.

By joining these simple sentences together in the crudest way, without any consideration except of the order in which they occurred to the writer, we get:

The chauffeur saw me, and his name was Charles, and his car was a Packard, and his car swerved, and I jumped aside, and I jumped rapidly, and I might have been badly injured.

It need no philosopher to see that, of the seven ideas thus expressed, not all are of the same force. If, now, we attempt to differentiate between the more important and the less important statements and to indicate their logical relationship, we shall get a result like the following:

As Charles, the chauffeur, saw me, his Packard swerved, and, but for my rapid jump aside, I might have been badly injured.

What has happened? From the seven statements with which we started, we have produced a dependent clause,

an appositive, an independent clause, a prepositional phrase, and a second independent clause. The number of words required has been diminished from thirty-four to twenty-two. By applying the principle of subordination, we have, furthermore, brought order out of what was a mere jumble of ideas.

Subordination in Practice.—Through this process of subordination, it is often possible to express a fairly important thought in a phrase, or even in a single word. Compactness secured without omitting essential thoughts is usually an advantage to style. No better training in writing can be secured than by taking a number of related ideas like those presented in the illustration above, and making experiments with them in sentence building.

The Loose Sentence.—Practice in applying the principles of coördination and subordination soon makes the student acquainted with another distinction,—that between loose and periodic sentences. A loose sentence is one which, at some place before the actual close, may be terminated and still express a complete thought. It will be noticed at once that every compound sentence is, by definition, a loose sentence, for it may close at the end of the first independent clause.

Examples

He strode off and soon arrived at the bridge, where he stood looking over, apparently a picture of dejection.

The boat turned slowly over; then, with a slight quiver, it passed from our vision.

Most English sentences are loose in structure; indeed it is frequently very difficult so to phrase an idea that the suspense will continue to the last word. The danger of the loose sentence lies in the temptation which it offers to

straggle on, adding new elements which contribute nothing to the total effect.

The Periodic Sentence. — The periodic sentence, in contrast, is not grammatically or logically complete until the last word has been reached.

Examples

Quickly rushing from the house, he dashed, with headlong speed, through the drifted snow.

Far and wide, from city to city, even from ocean to ocean, he roamed.

Periodic sentences require skillful planning and careful attention to subordination. The writer, when he opens his sentence, must have an eye on the conclusion, and is obliged, therefore, to make sure that his minor sentence elements are not misplaced. Inexperienced writers, prone to employ the loose sentence too freely, and often led astray by the desire to insert additional clauses in a sentence already complete, should be encouraged to devote more study to the periodic type. Here, too, a caution must be added that an overuse of the periodic sentence, such as that in the essays of Dr. Johnson, makes a style seem artificial and heavy.

Practice in Sentence Building. — Building sentences, when accepted frankly as a game in which it is the object of the player to make the best possible unit from diverse elements, is far from a dull pastime. It does, however, involve some hard work. Every man who has success in writing wins it, as in any contest, through incessant and thoughtful labor:

“He, while his companions slept,
Was toiling upwards in the night.”

By mastery of the general principles and by regular practice, any intelligent person can attain a considerable degree

of proficiency. The keeping of a diary, the writing of letters, the construction of daily themes are all helpful; but it is the ambition of the student which is, in every case, the driving force. When once that desire is aroused, the ultimate attainment of a style clear and forceful, if not distinguished, is inevitable.

EXERCISES

- I. In the following sentences, explain the use of each italicized clause:
 1. We love him for *what he is*.
 2. He bought the house *while I was away*.
 3. He told me *that he would do it*.
 4. She is one *who always does her best*.
 5. He dies *as he wished to die*.
 6. I do not know *when he will arrive*.
 7. No one can tell *where he has gone*.
- II. In the following sentences, point out and punctuate the restrictive and non-restrictive clauses:
 1. There in the distance was Marshal Foch who had just arrived in the stadium.
 2. He climbed one of the high ridges which sloped towards the south.
 3. He arrived home at one-fifteen when all good citizens are usually asleep.
 4. The front benches are reserved for those who have sons on the team.
 5. He was telling a story about the tall girl that we met yesterday.
 6. Anybody who goes regularly to the theatre soon begins to think that he is a competent critic.
 7. He lifted his hands which were scarred with years of arduous labor to heaven with a beseeching gesture.
 8. Get up and speak to that man who will tell you all about it.
 9. He arrived soon at Mantua where Virgil was born.

- III. Point out and classify the phrases in the following extracts:
1. And so I sit, while the clock on the mantel-piece ticks out the pleasant minutes, and the fire winks and crumbles on the hearth, till the old gyp comes tapping at my door to learn my intentions for the evening.
 2. Out of the noise of cannon and trumpets, he was in the act of passing into this still country bordering on the grave, where men sleep nightly in their grave clothes, and, like phantoms, communicate by signs.
 3. There came to him the oddest feeling that he had been there before, peering through blossoms at these staring paths and shuttered windows.
 4. The midnight stars watched over the mission. Framed by the cross-shaped window sunk deep in the adobe wall above the entrance, a mass of them assumed the form of the crucifix, throwing a golden trail full upon the Lady of Loreto, proud in her shining pearls.
- IV. The following extracts are taken from students' themes. Criticize the sentence structure in each:
1. He was now about to enter a new field of life. The broader life beyond school and college.
 2. There are several bad characters in the play. Claudius being one of the worst.
 3. A satyr was an animal with the head of a man and the body of a goat. Very repulsive to look at.
 4. The bonus will be paid only to non-commissioned officers. Furthermore only to those who make application for it.
 5. He added that he had never been near the mob. Which was probably true.
- V. Classify the following sentences as simple, compound, complex, or compound-complex:
1. A light flapped over the scene, as if reflected from phosphorescent wings crossing the sky, and a rumble filled the air.
 2. At last the bells ceased, and with their note the sun withdrew.
 3. He came rambling down the grassy road, his pack on his back and his fiddle under his arm, and called out to the little children standing in the doorways.

4. I do not know how long it was before I scrambled on to the tree to which I found myself clinging.
 5. On the morning of which I write, the air was far more summery than I have ever known it in the Engadine in August.
 6. He rose slowly, turning his head wearily from one side to another, and then, picking up his hat and coat, limped forward into the darkness, with no guide but the half-veiled stars.
 7. Below, the red front of the rectory gleamed with a warm tint in the midst of grass-plots, flower-beds, and fir-trees, with an orchard at the back, a paved stable-yard to the left, and the sloping glass of greenhouses tacked along a wall of bricks.
 8. He may wander far from its walls, he may visit it but rarely, but it stands there in peace and glory, the one true and real thing for him in mortal time and in whatever lies beyond.
- VI. Try to see how many different types of sentences may be built from each of the following suggested groups of ideas:
1. An Esquimau dog was there. The dog rose. The dog was of the finest and wildest breed. The dog stretched itself at the fire. The dog opened its eyes at the two men. The dog's eyes were red. The dog went to the door. The dog sniffed at the cracks.
 2. Jim stood on the deck. His eyes were sad. He was thinking of his English home. A sailor accosted him. The sailor was sullen. Jim ignored him. The man grew insulting. Jim felled him to the deck.
 3. The honor system has never been tried in our school. It has had success elsewhere. It had good features. It may possibly be tried in our school next year. It ought to be successful in our school.
 4. It is snowing. I must go to school. I must put on my rubbers. I catch cold easily.
- VII. Classify the following sentences as loose or periodic. Change each, if possible, into the opposite form. Of the two, which is preferable?
1. On he ran, through mud and water, marsh and plowed land, until he came to his cabin.

2. A draft of air, fanned from forward by the speed of the ship, passed steadily through the long gloom between the high bulwarks.
3. Marvelous though the vision was and brief though it was to be, he could not pause.
4. Through many centuries and in many climes, this custom, weird though it is, has never lost popularity.
5. He swam on, until all feeling seemed to have left his limbs and every nerve was numb.
6. With his rifle on his shoulder and his rations tucked away in his belt, he was prepared to meet whatever emergency might arise.

CHAPTER V

THE GRAMMAR OF THE SENTENCE

THE study of English grammar from an historical or scientific point of view, — interesting and profitable though it may be, — is better suited to colleges and universities than to secondary schools. In this book, then, grammatical problems are considered only in so far as they relate to current speech and writing, the object here being to ascertain and summarize the best practice in disputed questions of usage. No attempt will be made to do more than to warn students how to avoid common errors and thus to talk and write with some degree of correctness.

Necessity of Grammatical Rules. — All grammar, like all spelling and punctuation, is a matter of common agreement, and therefore of convention, — or, if we prefer a simpler word, of fashion. What we chose to call grammatical *laws* are actually principles of procedure in obeying which people of various races and countries have come generally to concur. What we term *rules* are based on the language habits of cultivated people, especially of the best authors. We follow the established procedure in grammar from motives of convenience, economy, and logical consistency. If each person evolved and maintained a peculiar grammatical system of his own, we should soon be without a recognized standard, and communication between people would shortly become difficult, if not impossible.

The Importance of Using Good Grammar. — The habitual use of poor grammar, — and by poor we mean unau-

thorized, — is, therefore, while not a lapse in morals, at least a failure to conform to established custom. That grammatical blunders are the result of either carelessness or ignorance does not excuse them. A man who is honest, unselfish, and high-minded may choose to say “I ain’t got nothin’ ” ; but, if he does, he forfeits his right to a place in cultured society. Imagine, for instance, what would be said in the newspapers of a President of the United States or a Supreme Court Judge who said in public “between you and I” or “I seen him do it.” Pride and self-respect, — to say nothing of other motives, — should lead everyone to wish to uphold a high standard of usage in grammar.

The Development of the English Language. — The English language has not always been as it is to-day. In its origin it was what is now known as a synthetic language, — that is, a language like Latin, with many declensions and conjugations, expressing changes in meaning by corresponding alterations in the forms of word. Some of these terminations have survived to our own time. In the course of many centuries, however, so large a proportion of these inflected forms have been abandoned that English has gradually become an analytic language; that is, like French, it employs prepositions and various arrangements of words in the sentence to express the relation of ideas formerly brought out by case endings and inflections.

How We Determine Parts of Speech. — In many other languages, for instance, it is possible, by merely examining the form or ending of any given word, to determine the part of speech under which it should be classified. In English, on the contrary, we must consider primarily its relationship to other parts of the sentence. Let us take, for example, the word *fast*. If we are asked to look at it without any context and to tell to what part of speech it belongs, we shall naturally be a bit puzzled how to

answer. In the sentence "He ran *fast*," it obviously modifies the verb *ran*, and is, therefore, an adverb. In "It was a *fast* race," *fast* governs the noun *race*, and must accordingly be classed as an adjective. A devout churchman says "My *fast* will begin to-morrow," and we realize that *fast* may also be a noun; or he may vary his remark with "I shall *fast* when Lent opens," in which case *fast* has become a verb. In these examples it is clear that, in order to determine the part of speech under which a given word should be grouped, we must examine, not the form or ending of the word, but its position and use in the sentence.

The Case Endings of Nouns.—The same method of analysis must be resorted to in English to determine the case of any noun. In Latin or in German it is usually not difficult to state the construction of a noun after looking at its spelling; we know, for instance, that *tubam* is in the accusative singular and that *tubarum* is in the genitive plural. In English, however, nouns, except in the possessive, have no case endings. There are still case uses; but the word *house* may be the subject of a verb, the object of a verb, or the object of a preposition, and still remain precisely the same in form. Only through studying its relationship to other words can we discover whether it is used as subject or as object.

The Case Endings of Pronouns.—In certain pronouns we have a genuine survival of the old method of inflection, but here only three cases remain,—the nominative, the possessive, and the objective (accusative). The personal pronoun *I* has also the possessive form *my* (*mine*) and the objective form *me*, the use being in these instances reasonably clear from the structure of the word. These pronouns are, however, exceptional in this respect to-day; moreover the old dative and ablative cases have com-

pletely vanished in the course of a thousand years, leaving in their places only prepositional phrases.

The Present Tendency in Language. — Indeed, although we can never predict with any certainty the course which a living language will take, the trend in English for some centuries has been towards the elimination of inflected forms, and the process is not yet altogether complete. Even to-day the distinction between *who* and *whom* is not so carefully observed as it used to be, and there are other indications that the tendency is still towards the simplification of syntax. This is not the place, of course, to treat in detail the evolution of the English language. The function of the grammarian or the teacher is merely to search out and codify the changes that have been going on, and to record the best current usage. He may approve or regret these developments, but in either case he is practically powerless to resist the spirit of the age.

Fundamental Terminology. — In any discussion of good usage in grammar, it is necessary to employ certain technical terms, with the meanings of which every student should be familiar. It is assumed here that pupils know the distinctions between the various parts of speech, such as nouns and verbs; that they can use without confusion such words as phrase, clause, subject, object; and that they understand the difference, let us say, between tense and case, or between gender and number. More difficult terms will be explained in the course of this chapter. With this knowledge as a basis, we are now ready to establish a few principles which will act as guides in correcting common blunders in grammar. A few of these have been briefly touched upon in Chapter III, but their repetition here will not be amiss. These principles are based solely on the best usage in the United States at the present time.

I. A Subject and Its Predicate Should Always Agree in Number

No principle of grammar is more entirely logical than this; yet it is frequently violated because writers, as a result of words or phrases intervening between subject and predicate, become confused. It is not always easy to remember, especially in rapid speech, that phrases beginning with *with*, *together with*, *as well as*, and *including* do not affect the number of the noun to which they are joined; for example, "General Pershing, with all his staff officers, was in camp this morning."

It is sometimes forgotten that when *either-or* or *neither-nor* connect singular subjects, the following verb must also be singular.

Examples

Neither sickness nor fatigue *is* able to keep him from his desk.

Neither the Secretary of State nor the Ambassador *was* prompt in justifying *his* indiscretion.

Collective nouns used as subjects often present difficulties which are not easy to solve. Generally speaking, a collective noun should take a singular verb when the group of objects or persons which it includes is considered as forming a single unit; it should take a plural verb when the group is viewed as a number of individual objects or persons. Thus we say, "The jury was moved as if by a common impulse under the spell of the lawyer's appeal"; but, on the other hand, "The jury were now free to depart, each member to his own room." There are frequently cases in which either singular or plural is apparently correct; but whichever form may be first decided upon, it is all-important to preserve consistency throughout the sentence.

EXERCISE

In the following sentences choose the correct form of the verb, giving your reasons for the selection:

1. Precisely at seven o'clock Marshal Joffre, with the receiving party, which consists of a number of prominent citizens, enter (enters) the parade ground.

2. Either Henry or his brother were (was) standing on that deck a moment ago.

3. He told me that in his town there was (were) a golf club, a glue factory, a public park, and a beautiful new town hall.

4. The nature of my duties require (requires) my attendance at every session.

5. A package of fruits and candies were (was) sent me before the voyage.

6. The mob was (were) dissolved in tears after the speech of the condemned criminal.

7. The team was (were) ready to rush on the field.

II. A Pronoun Should Always Agree in Number with Its Antecedent

This also is a principle of grammar based upon the most elementary common sense, but that fact does not prevent its being often neglected. Much of the trouble arises in connection with words like *each*, *every*, *anyone*, and others which, when used as antecedents, are invariably singular. The sentence, "Let every *one* do what *they* want to" is clearly wrong because the plural pronoun *they* refers to a singular antecedent *one*; the proper form is, "Let every one do what *he* wants to." The inconsistency of the original expression can be readily detected on paper, but is not so easily avoided in speech. Another too common source of confusion is a sentence like "She is one of those girls who has always done her best to succeed," in which the writer, uncertain as to the antecedent of the relative pronoun *who*, has incorrectly made it singular.

Actually, as an investigation will show, the pronoun *who* refers specifically to *girls*, and, being plural, should naturally take the plural verb form *have*. The sentence should read, "She is one of those girls who have always done their best to succeed."

EXERCISE

In the following sentences, determine which of the alternative forms is correct, giving your reasons for your choice:

1. A man will generally get along better if they are (he is) told what to do.
2. We agreed not to let any one else bring his (their) clothes into that room.
3. Everybody should do what he (they) can to prevent the candidate's election.
4. He is one of those athletes who are (is) always getting injured.
5. He does not know a single girl in the hall, and, even if he did, she (they) would not care to dance with such an awkward fellow.
6. When each wife had given her husband a ring, they (she) demanded it back from him.

III. The Cases of Pronouns Should not Be Confused

It has already been pointed out that only with pronouns is there any distinction of form in the English language between the nominative and the objective cases. A misconception of the case of a noun will pass without comment in any written composition; a similar mistake with regard to a pronoun will result in embarrassment to the writer. It is of the utmost importance to watch the cases of all pronouns, and thus to be sure of the construction which they have in the sentence. The use of the forms *myself*, *himself*, and similar words to cover up lack of knowledge regarding the correct form,—*I* or *me*, and *he*

or *him*,—is not justifiable. Forms like *myself* have only two legitimate uses, reflexive and intensive. Thus an interesting situation occurs in sentences like “Give it to whoever is elected,” in which the nominative form *whoever* should be used, the rule being that the case of a relative pronoun is determined by its construction in the clause which it introduces,—not by any word or words outside of it. *Whoever*, in the sentence above, is the subject of the verb *is elected*, and should, accordingly, be in the nominative case.

EXERCISE

In the following sentences, determine which of the alternative forms is correct, giving your reasons for your choice:

1. She told John and I (me) that we might go.
2. They awaited the coming of Montezuma, whom (who) they firmly believed would appear some morning in the place of the sun.
3. He was a man whom (who) we thought had many qualifications for success.
4. He is not so tall as I (me).
5. She tried to extort money from Lucy and we (us) who were in the audience.

IV. The Antecedents of All Relative Pronouns Should Be Usually Definite Nouns or Pronouns

Most grammarians state dogmatically that the practice of using a phrase, or clause, or the thought contained in a phrase or clause, as the antecedent of *which* should be condemned. In the sentence, “He tried to do his best, which is greatly to his credit,” the relative form *which* refers, not to any specific word, but to an idea which must be inferred by the reader. In a case of this kind there can be no doubt that the sentence would be

better rephrased, as, "The fact that he tries to do his best is greatly to his credit." There are instances, however, in which this faulty construction cannot be avoided without producing a very awkward result. The best procedure is to supply a specific antecedent whenever possible, remembering that good usage still favors an explicit antecedent for every relative pronoun.

V. The Noun or Pronoun to Which a Participle Refers Should Always Be Definite and Unmistakable

A participle, or verbal adjective, combines the functions of two parts of speech. As a verb, it may, if it is transitive, take an object, and it may always be modified by any adverbial element, whether word, phrase, or clause. As an adjective, it must limit some specific noun or pronoun. If it does not do so, or if it modifies grammatically a word to which it does not refer logically, it is called a "dangling participle," sometimes a "hanging participle." The fault is illustrated in a sentence like "*Walking* up the dock front, a ship went by," in which the participle *walking*, referring logically to some person not mentioned, seems to modify grammatically the noun *ship*. A blunder of this kind may be corrected in one of several ways: by inserting the proper noun or pronoun for the participle to modify; by change of the participial phrase to a dependent clause; or by a complete revision of the sentence. The sentence quoted above can easily be changed to read, "As I walked up the dock front, I saw a ship go by," or, "Walking up the dock front, I saw a ship go by."

EXERCISE

In the following sentences, point out the errors and correct them:

1. While trying to transport the boat across the river, it was unfortunately overturned.
2. Being a peculiar sort of a boy, the students could not endure having him join in their games.
3. On inquiring, she told him where he was.
4. Looking back at El Capitan, its sharp vertical front was projected against far blue foot-hills.
5. The day had been very hot, making it seem almost like late July.

VI. Distinguish between the Uses of the Comparative and of the Superlative Forms of the Adjective

The best present usage favors the comparative form of the adjective when only two objects or persons are mentioned. The sentence, "This is the larger of the two boxes," is, therefore, correct, and the use of *largest* instead of *larger* would not be approved. The superlative is properly used only when more than two objects or persons are compared, as in the case, "He is the tallest of my three brothers."

VII. Pronominal Adjectives Should Always Agree in Number with the Nouns or Pronouns Which They Modify

The notable instance in which this perfectly clear rule is frequently broken is in a sentence like "I do not care for *those sort* of things," or "I do not know how to work at *these kind* of examples." The fault, which is not uncommon even among well-educated persons, is the result of gross carelessness or indifference. Both *kind* and *sort* are singular nouns, taking always a singular adjective. There is no exception to this rule.

VIII. The Distinction between Adjectives and Adverbs Should Be Carefully Observed

There has been noticed in the United States a steadily increasing tendency to confuse adjectives with adverbs, and to use one for the other as if they were interchangeable. We find several cases, indeed, where an adjectival form has almost displaced an adverb, as, for instance, with the word *slow*, which is now frequently employed as an adverb, — “Drive slow.” There is still, however, no justification in good usage for the use of *bad* for *badly* or of *some* for *somewhat*, or for such sentences as “The book was praised by the *then* editor, Horace Greeley.” Careless people also are likely to substitute wrongly an adverb for a predicate adjective, as in the following: “The rose smells sweetly,” “The house looks beautifully,” or “The wall feels harshly to my touch.” One convenient test is to try the sentence with some form of the verb *be* or *seem* in place of the original predicate. If the verb *be* or *seem* can be thus substituted without altering the meaning of the sentence, the adjective form is correct. The application of this simple test will show that the sentences given above should read: “The rose smells sweet,” “The house looks beautiful,” and “The wall feels harsh to my touch.”

IX. The Double Negative Should Be Avoided

There are four so-called negative adverbs, — *hardly*, *scarcely*, *only*, and *but*, — which, when used with *not*, result in a construction called the double negative, permissible in some languages but not correct in English. This fault, which is one of the commonest which otherwise fastidious people often commit, is illustrated in the sentence, “He hasn’t but two examinations,” in which the writer, if taken literally, actually expresses the opposite of what

he is trying to say. Among other examples are the following: "He hasn't but three dollars," "He couldn't hardly say a word," "He couldn't scarcely crawl into his seat," "We cannot find but four cases of a similar construction in Latin." It is evident that the omission of the first negative form,—*not* in each of the examples given,—will make the sentences correct, the first one reading rightly, "He has but three dollars."

X. Transitive Verbs Should not Be Confused with Intransitive Verbs

The difference between transitive verbs,—which may take a noun or pronoun object,—and intransitive verbs,—which never take an object,—is ordinarily so manifest as to require no comment. There are, however, three pairs of verbs which are often confused, especially in speech: *lie* (to recline) and *lay*, *sit* and *set*, and *rise* and *raise*. Of these forms, *lie*, *sit*, and *rise* are intransitive, and are never rightly used with an object. Careless or ignorant writers, however, sometimes make the serious blunder of producing sentences like, "I *laid* down for a nap"; or, "Come and *set* with me a while." It takes only a few minutes to learn the principal parts of these verbs so that they will never be forgotten.

<i>Present Infinitive</i>	<i>Past Tense</i>	<i>Past Participle</i>
to lie	lay	lain
to lay	laid	laid
to sit	sat	sat
to set	set	set
to rise	rose	risen
to raise	raised	raised

XI. Discriminate between "Shall" and "Will"

The uses of *shall* and *will*, although carefully distinguished in most books on grammatical structure, have in

recent years been much confused, even in the works of reputable writers. In this book an attempt will be made to give, in compact form, a summary of what seems to be the best usage in this country at the present time.

In all direct statements, *shall* is used in the first person to denote simple future time, and in the second and third persons to express determination on the part of the writer.

I *shall* be able to get up to-morrow.

You *shall* do what I say.

He *shall* not remain here any longer.

The rule for *will* is equally explicit; that it is employed in the first person to express purpose or determination, and in the second and third persons to express future time.

I *will* do what I please.

You *will* never be able to get there.

He *will* not win the race.

In other words, *shall* and *will*, in direct statements, are definitely contrasted in their uses.

In direct questions, either *shall* or *will* is used, depending on the answer which is expected.

Shall you bring guests? Ans. I *shall* bring guests.

Will you take this woman to be your wedded wife? Ans. I *will*.

Generally speaking, the forms *should* and *would*,—the past tense forms of *shall* and *will*,—follow the same rules as *shall* and *will*.

I *should* not be surprised to see him. (Futurity)

I *would* never agree to such terms. (Determination)

You *would* not be able to cross the river. (Futurity)

In indirect statements, few people make any effort to conform to any established principle; but the best current usage provides that, in either indirect statements or indirect questions, the form of *shall*, *will*, *should*, or *would* agrees

with the form which would naturally be employed in the corresponding direct statement or question.

He says that he *shall* be elected president.

This corresponds to the direct statement, "I *shall* be elected president," expressing simple futurity.

He says that he *will* not take the oath.

This corresponds to the direct statement, "I *will* not take the oath," expressing determination.

The manager said that the goods *should* not be returned.

This corresponds to the direct statement, "The goods *should* not be returned."

He asked whether the prisoner *would* keep out of further trouble.

This corresponds to the direct question, "Will (would) you keep out of further trouble?" to which the answer is expected, "I will (would)."

There are other uses of these words, which, because of their special or exceptional nature, should also be briefly mentioned.

Shall is occasionally used in the third person to express prophecy, as in the sentence, "There *shall* be a new heaven and a new earth."

Will is used in the second and third persons to express a polite command, as in the sentence, "Captain Freeman *will* command the first platoon."

Should is used to express duty or obligation, as in the sentence, "Every woman *should* take pains to get registered."

Would is often employed to denote habitual action, as in the sentence, "He *would* sometimes spend all day in doing nothing but whittle."

Would is also used to express a wish, as in the sentence, "*Would that we had been able to go.*"

EXERCISE

Insert the proper forms in the blank spaces in the following sentences, using *shall*, *will*, *should*, or *would*:

1. We ——— start early and avoid the rush.
2. He ——— never succeed in what he is undertaking.
3. If you were in my place, ——— you obey the order?
4. ——— you be present at the dinner this evening?
5. My father told me that he ——— advance me the money.
6. In this crisis every able-bodied man ——— shoulder a rifle.
7. He says that he ——— be obliged to beat a retreat.
8. You ——— bring in these blanks properly made out for the next lesson.
9. ——— you promise to obey the laws of the United States?
10. Sometimes she ——— stay in bed all day, reading and sleeping.
11. I ——— break loose from my bonds; no one ——— prevent me.
12. He feared that he ——— not be able to meet his appointment.
13. My mother said that she ——— not allow me to go to the dance.
14. ——— we grant the petition of the prisoner?
15. ——— we be blamed if we refuse to meet your demands?
16. I promised that I ——— be there in good season.

XII. The Proper Order of Tenses Should Be Observed in Verbs

In spite of the fact that the absurdity of an abrupt change from a present to a past tense is perfectly evident, the mistake is often carelessly made. Such a sentence as "He went down to the end of the car and tries to buy a newspaper" illustrates the ludicrous result of such a sudden shift in point of view. There are, however, cases which are less obvious, and which require, perhaps, some

explanation. It is important to remember that the time expressed by the verb in any dependent clause or complementary infinitive is determined by its relation, in point of time, to the verb in the main clause of the sentence.

I intended *to do* it yesterday.

Here the present infinitive is used, because the action which it denotes follows the action of the verb *intended*.

If he had considered the matter carefully, he would not have needed *to spend* so much money.

Here the present infinitive is used for the same reason as in the sentence above.

He cannot achieve success unless he *is* willing to work.

Here the present tense form *is* agrees with the present tense form *cannot* in the main clause.

For the most part, the present tense is followed by either the present, the future, or the perfect tense. The past tense is followed by the past or the pluperfect.

He can pay his debts if he *has* any good luck at all.

He would pay his debts if he *had* any luck at all.

He promises that he *will* go.

He promised that he *would* go.

We have done no more than it *was* our duty to do.

XIII. Words Essential to the Meaning Should Not Be Omitted

In the course of conversation or of rapid writing it often happens that we omit certain words which are really necessary if the sentence is to be entirely clear. In the sentence, "He is as fast if not faster than his brother," we have a characteristic illustration of this fault; the blunder will be apparent if we leave out the words *if not faster*. In cases of this kind the omission must be supplied, or the sentence must be revised to remove the error.

EXERCISES

Point out the fault in each of the following sentences, and show how it may be corrected:

1. He finished the race in much the same way he begun it.
2. Although our lesson was not as hard, we found it less interesting than it was the day before.
3. Arrange the topics as the headings are.
4. He will execute the task as carefully as he has former ones.
5. He liked to go fishing and often caught a good many.

XIV. Mixed Constructions Should Be Avoided

It is a wise principle in writing that, when there are two or more ideas of equal value, each dependent upon a main idea, the subordinate ideas should be expressed in the same general way, — that is, either by participial phrases, or by relative causes, or in some manner to indicate the parallelism of the dependent ideas. A typical example is the sentence, "There are two obstacles to his getting a commission: that he is over thirty-five years old and his having weak eyes." Here the two ideas following the colon are evidently of about the same importance, and each is dependent on the first, or main clause, "There are two obstacles to his getting a commission." In the sentence as it stands, however, one of the dependent ideas is in a dependent clause, the other in a gerund phrase. If we express both in the same general way, we get a result as follows: "There are two obstacles to his getting a commission: that he is over thirty-five years old and that he has weak eyes." Another illustration is the sentence, "Glen wondered at the height of the buildings, most of which were of five or six stories, and what the ladders were for." In this sentence it is apparent that "Glen" wondered at two things, evidently intended to be of equal significance; yet one is put in a prepositional phrase, the other

in a relative clause. The sentence should, of course, read somewhat as follows: "Glen wondered at the height of the buildings, most of which were of five or six stories, and tried to think what the ladders were for."

The rule that a relative clause should be paralleled only with another relative clause also belongs under this heading. In the sentence, "Suddenly there appeared on the scene a tall nervous fellow, with a gorgeous uniform and who flourished a highly polished sword," the two expressions "a tall nervous fellow" and "who flourished a highly polished sword" are wrongly paralleled. This error, usually called the *and who* or *and which* construction, can easily be corrected either by omitting the *and* or by so remodeling the sentence as to make the dependent elements parallel. The sentence thus altered would read either "a tall nervous fellow, with a gorgeous uniform, who flourished a highly polished sword" or "a fellow who was tall and nervous and who flourished a highly polished sword."

EXERCISE

Point out the errors in the following sentences, indicating the reason for each correction:

1. There is no medicine so beneficial nor which can be taken regularly with less dangerous results.
2. He said that he would march forward and for us to do what we could while he was gone.
3. Beyond the river extends a broad stretch of meadow covered with grass and which displays in this season a scene of wonderful beauty.

XV. The Accepted Usage in Conjunctions Should Be Observed

While the word *like* is frequently used as a conjunction, especially by uneducated people, it has not yet been accepted by the best authorities and should not be employed

by writers who are aiming at Correctness. Sentences such as "I feel like I was sick" and "He acts like he was tired" have at present no justification in good usage. Forms like *without*, *except*, and *directly* are also improperly used as conjunctions, as in the following sentences:

Without you spend more money on the barn, it will never last out the winter.

Except you take your heavy overcoat, you will be cold.

I will follow you directly the car stops.

In cases like this, it is impossible to explain by what psychology language takes a given course. The proper form in the first and second sentences is *unless*, which is just as short and easy to speak as either *without* or *except*; yet, from some inexplicable perverseness, many people fall into the habit of using the form which is distinctly wrong, — that is, which has no justification in good magazines or books.

Other Fundamental Errors. — There are, no doubt, other blunders which are fairly common but which have not been mentioned under any of the fifteen headings given above. No effort is being made in this chapter, however, to present an all-inclusive list of faulty constructions in grammar. The object has been merely to call attention once more to certain palpable mistakes against which every apprentice writer needs to be constantly on his guard.

EXERCISE

The following sentences are illustrations of some conspicuous blunders perpetrated by students preparing for college. Criticize each sentence, make the necessary corrections, and explain your reason for each change in sentence form:

1. A person could insult me in any way they pleased, and I would do nothing about it.
2. This phrase is spoken by Polonius when he is talking to

Ophelia about Hamlet loving her, and how he wishes to have no more dealings with him.

3. Much can, and has been, said on both sides of the question.

4. Oftentimes such titles are simply used to attract people to the theaters even if the picture has no connection with it.

5. Young men are appreciating that school work is to help them and not something to get out of as much as possible.

6. One evening, on coming out of the bank, two unkempt and rough-looking fellows accosted me.

7. Pondering at length on the problem, the task before him seemed more and more difficult.

8. This is the man's hat who you met at my house last evening.

9. He hopes some one will write a verse about him the way he is about Edward King.

10. Having studied until about thirty years old, his father decided to send him abroad to complete his education.

11. He, with a boy, kill nearly all the savages who have come there.

12. Henry is a stalwart lad, and his sisters charming girls.

13. Let's you and I see what we can do.

14. He is one of those boys who is constantly trying to annoy the teacher.

15. The welfare of the workers are not helped by these kind of strikes.

16. Within half an hour every one in the building had gone out from their offices.

17. Act like you would if you was at home.

18. Directly the minister arrived he laid down for a short rest.

19. He seems to me well-bred and to have an excellent education.

20. We must realize that there are more places that we should not speed than there are places that we should speed.

21. She meets Mr. Russell in almost the same spot as he had once before.

22. The new student did pretty good in his lessons at first.

23. He could not tell us who the work was done by.

24. He suggested that they wait patiently, and maybe their scourge will be lifted.

25. It is better to buy a Reo than to wish you had.

26. The expense of such a road was small in comparison with any of block pavement and could be kept in repair at small annual cost.

27. Dull and monotonous in color, there are, however, certain elements of picturesqueness in this lower zone.

28. There is one strong argument against moving pictures, which could be easily remedied. Among the poor in the slums of a city, it encourages stealing.

29. Early that morning Captain Green, accompanied by seven troopers, were guarding a party of settlers who were on their way to Williamsburg.

30. There would be no reason for keeping a navy if both nations knew that the other had no navy with which to attack them.

31. When the negro was given this, the natural thing happened which invariably does when a reform is brought too quickly into effect.

32. He asks Horatio if he had noticed it. Horatio said he did.

33. Both lost their weapons at the same time, and, by chance, picked up his opponent's.

CHAPTER VI

THE RHETORIC OF THE SENTENCE

Discussion of Correctness Now Completed.—We have now dwelt at some length on the importance of mastering the essentials of Correctness as laid down in the rules for good usage in spelling, punctuation, and grammar. Until the student has learned to conform with reasonable carefulness to the best usage in these respects, it is injudicious to discuss with him any of the further principles of style. Now, however, that the treatment of the mechanical details of Correctness in the sentence is finished, the moment has come to take up the study of methods for securing those qualities of literary art mentioned in an earlier chapter,—the qualities of Clearness, Force, and Beauty.

Significance of Clearness, Force, and Beauty.—These three terms,—Clearness, Force, and Beauty,—have been chosen in this book because they indicate in simple wording those qualities of style which are of most importance in actual composition. Every one will concede the desirability of making every spoken or written idea as clear as possible. It is no less obvious that we wish to impress our thoughts vigorously upon the minds of our listeners. Nor can we escape the instinctive desire to frame our conceptions in a pleasing and attractive form. If we have any interest at all in writing, we are deeply concerned with the discovery and presentation of any devices which will enable us to make our sentences clear, forceful, and beautiful.

The Ideal at Which We Aim. — It is in trying in some degree to reach this high standard that the personality of the writer has its real opportunity for expression. In discussing these rhetorical qualities, it is no longer possible, — as in the case of spelling, — to lay down certain authoritative rules, codified in dictionaries and observed by every one in the cultured classes. In seeking Clearness, Force, and Beauty each individual writer will naturally evolve methods of his own, and will thus eventually attain his own peculiar and distinctive style. He will soon discover, however, that there are a few fundamental principles which must be understood in writing as in music or painting, and which cannot be violated with impunity. He will be wise indeed if he has learned these principles thoroughly before he undertakes to experiment on his own account along lines fitted to his character.

CLEARNESS

Value of Clear Thinking. — Once again let it be emphasized that clear thinking must precede clear writing. No one can produce a clear sentence without having first thought out with some care what he wishes to say. Many students, when asked to hand in a theme, start in composition by scribbling down the first idea which enters their heads, continuing the process in unsystematic fashion until the required pages are filled. It is not surprising that such work is frequently rambling and obscure. The selection of material for a sentence, paragraph, or essay is fully as important as its arrangement; and even the arrangement can to some extent be effected before the task of writing has been actually begun.

Clearness and the Content of the Sentence. — It is certain that the choice of ideas to be included in a sentence

has a marked result on its clearness. In the ordinary course of writing, several ideas force themselves on the writer's mind at once, and he has the very difficult problem of determining just which ones shall be placed together and which ones shall be kept apart. At this point he soon recognizes the principle that the presentation of two or more unrelated thoughts in the same sentence is bound to confuse and perplex the reader. A simple sentence presents, of course, fewer problems of this sort than either the compound or the complex sentence, but the same general rule covers all three: that a sentence should contain no idea which is not related clearly to the main thought. A sentence like "Henry J. Potter, who was six feet, three inches high, died yesterday of pneumonia" illustrates in a ludicrous way the consequence of placing together two ideas which have only the remotest logical connection. Compound sentences are, because of their construction, peculiarly liable to this fault, especially when they follow the chronological order of narration so common with children and uneducated adults. Unless such sentences produce a single definite impression, they are defective so far as Clearness is concerned.

The Sentence Too Short for Clearness. — Considered with the context, as every sentence properly should be, a sentence may be too short for Clearness, — that is, it may be placed next to sentences which have ideas properly belonging to itself, and which, therefore, should be joined with it. This situation frequently occurs when several very short sentences are placed together, all bearing in some way on one idea. In such cases singleness of impression may be very much helped by uniting the sentences into one compact whole, taking care always to apply the principle of subordination already discussed in a preceding chapter. As an illustration of the point, take the following

sentences: "He rushed up the narrow staircase to the attic room. There he found disorder everywhere. It seemed as if some ruthless beast had been bent on destruction." Here are three sentences, all devoted to a phase of the same main thought. Rightly linked together, they will read: "Rushing up the narrow staircase to the attic room, he found disorder everywhere, as if some ruthless beast had been bent on destruction." Each of the three sentences by itself was too short for Clearness. Joined, the three make a distinct unit, entirely clear to any reader. In determining just how long a sentence should be and what it should include, the writer has an opportunity to show his common sense and skill in estimating rhetorical values.

Clearness and the Arrangement of Sentence Elements.

—The matter of Clearness, however, is far from being merely a question of short and long sentences, or of singleness of idea. A group of five words, such as "I only have three dollars," may just as surely fail to be clear as a sentence covering an entire page. A skillful writer, on the other hand, will take as his material a series of phrases and clauses, and, by dexterous management, so interweave them one with another that, no matter how long the resulting sentence may be, it will throughout be entirely lucid. Clearness is, to a large extent, dependent upon the careful indication of the relationship between the various elements of a sentence; and, when this relationship is rightly indicated, the sentence should not be obscure. The problem is not unlike a puzzle: here before us are certain words, phrases, and clauses, which it is our business so to place with reference to one another that the connection between them will be understood without the slightest difficulty. If the reader has to pause here and there to trace out a relationship or finds himself in doubt as to the reference of some phrase, then we have failed to fulfill our function.

The Position of Modifying Elements. — Let us begin the discussion with the simplest possible illustration. There are in most sentences two types of elements, — those which are main and those which are modifying, or subordinate. These subordinate elements are invariably of two kinds, — adjectival and adverbial, — and are dependent upon certain main elements with which they are closely associated in the thought of the sentence. Every adjective element, whether short or long, must be related to some noun or pronoun; every adverb element belongs with some verb, adjective, or other adverb. These are fundamental principles of grammar, familiar to every student of this book. If, now, a sentence is to be clear, there must never be any doubt in the reader's mind as to what noun element a given adjective governs or limits. If, furthermore, a participle, — an adjective form, — is used, the relationship between it and the noun or pronoun which it logically modifies must be so evident as to be unmistakable. With an adverbial phrase or clause the principle is precisely the same. All this is simply a matter of position, or of the arrangement of parts. The rule is definite: no modifying element should be so far removed from the element which it modifies as to produce ambiguity.

Examples

Henry has *only* bought one book.

(In this sentence the adverb *only* plainly modifies the adjective *one*, and should be placed, therefore, next to it; i.e., "Henry has bought *only* one book.")

The bottle in the house *on the shelf* needs refilling.

(Here the adjective phrase *on the shelf* is misplaced. It actually modifies *bottle*, and should be placed as near as possible to that word; i.e., "The bottle *on the shelf* in the house needs refilling.")

The young girl, although she longed to go to the dance, *as is so often the case*, was unable to find any one to take her.

(The dependent clause, *as is so often the case*, has evidently an ambiguous reference, and may govern either *longed* or *was unable*. It should be placed so that its reference will be clear; i. e., "The young girl . . . was, *as is so often the case*, unable to find any one to take her.")

The application of this great principle for securing Clearness is largely a matter of training, or habit. A well-built sentence is in some respects like a dissected picture in which each separate piece has a place where it fits. The problem is to find that place. Only an extreme exigency should persuade us, while writing a sentence, to withdraw an adjective from its noun or an adverb from the verb which it governs.

EXERCISE

Correct the errors in the following sentences, giving your reason for each correction:

1. He looked at his secretary as he finished his work in a reproving manner.
2. It was practically completed when he saw it through his persistent efforts.
3. After receiving his appointment, he told his students of the honor he had received by means of a circular letter to each.
4. He was only able to break through by using a heavy ax.
5. The boys looked out and saw the principal coming through the small pane of glass in the door.
6. The engineers had to drag the débris from the highway, which had slid down the mountain.

The Reference of Pronouns. — There are, in addition to the modifying elements, certain other parts of speech the misuse of which may easily result in ambiguity, — that is, in an expression which is doubtful or uncertain in meaning. Every pronoun is, by definition, a substitute for some noun, and should at once convey to the mind of the reader an impression of the noun for which it stands. If it does

not do this, there is evidently some failure in Clearness which must be explained. There must always be for every pronoun an explicit and certain word to which it refers. Often a question of grammar enters into the problem.

Examples

He told John that *he* was too ill to go.

(In this case the pronoun *he* may refer either to the speaker or to John. There are three methods of clearing up the sentence: use *the former* or *the latter*; repeat the noun; or put the statement into direct discourse. The last method is probably the simplest and clearest; e.g., *He said to John, "I am too ill to go."*)

Congress has passed a bill forbidding beer; everybody was eager for it.

(In this sentence the pronoun *it* seems grammatically to refer to *beer*; logically, however, it refers to *bill*.)

EXERCISE

Correct the errors in the following sentences, giving your reason for each correction:

1. When the baby is done with the bottle, it must be unscrewed and laid in a cool place.
2. When he ordered the colonel to surrender, he replied that he could enter the fort as soon as he was able to capture it.
3. He wonders if a person can be forgiven for a crime if they retain the benefits of that crime.
4. A person who has no need of a friend can easily obtain them.
5. Ireland does not know when they will be separated from the mother country.

Reference of Participles and Verbal Nouns.—A common cause of lack of Clearness is in connection with the use in the sentence of participles and verbal nouns (gerunds). Every participial phrase must refer gram-

matically to the noun or pronoun with which it is logically connected. The usual faults occur either because the participle is left without a governing substantive or because it is made to refer grammatically to a word which it does not actually modify. The so-called "loose," or "dangling," participle is altogether too frequent in the average student's theme.

Examples

The appearance of the town is very attractive, having wide shaded lawns and spreading elms.

(The participle *having* logically modifies *town* but is made grammatically to modify *appearance*.)

Not being able to buy tickets, there were very few people present.

(The participle *being* is left "hanging," there being no word in the sentence for it to modify.)

EXERCISE

Point out the error in each of the following sentences, and indicate your reason for making a correction:

1. While thus occupied in thought, my attention was diverted by a noise in the thicket at my right.

2. Being such an unusual person, his friends soon began to joke about his queer ways.

3. Having visited all the mines in the vicinity, there was nothing more to do.

4. The latest make of automobile is heated, permitting the occupants to be warm even in the coldest weather.

Consistency of Structure.—We have a right to expect in any good sentence a certain consistency of plan and expression. A writer who does not maintain the point of view with which he started, or who indulges in sudden shifts of tense or voice, is sure to confuse the minds of his readers. The tense of verbs, for example, should

change only when the time changes, and a uniformity of tense sequence should under all conditions be preserved. The mood of the verb, once adopted, should be kept unless there is an évident reason for the alteration. An example of poor construction will be found in the sentence, "We gazed about us in the forest, and the sweet note of a bird was heard from a neighboring tree," in which the unjustifiable change from the active to the passive voice is a plain violation of the principles of Clearness.

Parallelism of Structure.—A similar failure in consistency is found sometimes in cases where two sentence elements have the same grammatical dependence, but are placed in different constructions. The sentence, "He said that he was going downtown for a few minutes and not to wait for him," illustrates this fault. The two elements dependent on the verb *said* are of equal value; yet one is placed in a dependent clause, — *that he was going downtown*, — and the other in an infinitive phrase, — *not to wait for him*. In situations like this, phrase should be coördinated with phrase and clause with clause.

EXERCISE

Correct the following sentences, giving your reasons in full for each correction:

1. I realized how far I had gone and the many dangers which would confront me before the next day dawned.
2. Athletics teach a boy quickness, obedience, and what to do in an emergency.
3. He determined on crossing the ocean as soon as possible and to make an effort to reach Paris before his father left.
4. Not being exactly sure as to the date and as he had told me nothing of his plans, I tried to get in communication with his office.

Omission of Necessary Words.—Not infrequently a student, writing hastily or carelessly, omits a word or words which are absolutely necessary to the clear expression of the idea of the sentence. To the writer of the sentence the thought seems so plain that he forgets the need of putting it into language which is not ambiguous. It is difficult to give a rule which will cover every instance of this sort, but such obscurity can always be removed by supplying the words required to make the sense perfectly clear.

Examples

I soon found myself as unpopular with the teacher as the pupils.

(This sentence as it stands is susceptible of two different interpretations; the insertion of the word *with* after the second *as* removes the ambiguity, and makes the statement perfectly clear.)

Before long I learned to know the postmaster and storekeeper of the little village.

(Here there is some justifiable doubt as to how many persons the writer really learned to know; the insertion of the article *the* before the word *storekeeper* shows that two persons are intended.)

EXERCISE

Make the necessary corrections in the following sentences, giving your reason for each change:

1. The results were precisely the same as our earlier attempt.
2. When eighteen years of age, we moved to the city of Toledo, where I entered an automobile factory.
3. He was promoted from an ordinary clerk to manager of the sales department.

It is, perhaps, unnecessary to add that in conversation many words are frequently left out which, in formal writing, would be retained. One hears among the most cul-

tivated people such ellipses as these: — “Riding to-day?” “No, walking.” Here the sense is perfectly understood by both speakers, and a fuller expression of the ideas involved would probably seem pedantic. Common sense should always be applied to situations where any doubt is in our minds.

Coördination and Clearness. — Coördination, as a technical term in composition and rhetoric, has already been broadly defined as the joining, with or without a conjunction, of two or more sentence elements which are approximately equal in importance and have similar structure. So far as the simple sentence is concerned, coördination is a factor in such forms as the compound subject, the compound predicate, and the compound object, — in fact, whenever two or more elements are linked either by coördinating connectives or by association together in a series. It is essential for the Clearness of the simple sentence that only elements which have some definite logical relation to one another should be thus coördinated.

Examples

The tall old *man* and the little dark *woman* are often seen together.

(In this simple sentence we have an illustration of coördination in a compound subject, the two nouns *man* and *woman* being joined by *and*.)

We *abandoned* the hunt and *started* for home.

(This is a case of coördination in a compound predicate. There is usually a question in situations like this as to whether a verb element like *abandoned* should be coördinated or subordinated. The application of the principle of subordination would make the sentence read, “Abandoning the hunt, we started for home.” The only safe method of reaching a decision is to ascertain the logical relationship between the two ideas expressed in *abandoned* and *started*.)

We passed *men* with dented hats, *women* with bedraggled bonnets, and *children* looking tired and irritable at the end of the long day.

(Here the three noun elements, — *men*, *women*, and *children*, — are associated in a series and coördinated as objects of the verb *saw*.)

An example of poor coördination in the simple sentence occurs in a case like "Henry J. Dawson made a huge fortune in the Klondike, and lost his first wife in the influenza epidemic of 1918." Here the two verbs, *made* and *lost*, comprise the two parts of a compound predicate, but there is no logical connection whatever between them.

Coördination in the Compound Sentence. — In the compound sentence, problems of coördination must, of course, be frequently confronted, but the principle is precisely the same as in the simple sentence. To obtain the central idea from a compound sentence of two or more independent clauses, one must usually *infer* that idea from the coördinate statements in those clauses, taken together. There are several types of compound sentence in which the coördination is ordinarily quite satisfactory.

Examples

The two older men tried with all their might to move the door; then Henry also threw his weight against it.

(In this example each clause makes an equal contribution to the implied idea centering around the attempt to move the door. This form of relationship between the clauses is often found in compound sentences.)

He was generous enough in small matters, but he could never be induced to part with any very large sum, even to a worthy cause.

(Here one clause is contrasted with another, thus producing an antithesis. The main idea is sufficiently clear.)

One can never tell what he will do: he has a decidedly complex personality.

(In this sentence the clauses have a relation implying cause and effect; one, in a sense, explains the other.)

Cases are sometimes found in which two ideas are, according to good current usage, properly coördinated, even though one of the ideas is logically dependent upon the other. Thus, in the sentence, "Follow the path to the right, and you will come to the next town," the first clause is logically equivalent to the dependent clause, "If you follow the path"; established usage, however, supports the compound sentence form. It is, of course, highly important, from the standpoint of Clearness, that the relationship between elements thus coördinated should be unmistakably clear, and that each should furnish its share towards the thought of the sentence as a whole.

The Use of Connectives. — Connectives are, as we have seen, far from being indispensable in the compound sentence. The logical relationship between clauses may be so easily recognized that the assistance of conjunctions is not necessary. In the majority of instances, however, some form of connective is required, and, in such cases, care must be taken to see that the conjunction is properly used. The choice of the wrong form may be disastrous to the clearness of the sentence.

Examples

The lecturer delivered his discourse in an enthusiastic way, but all agreed that he was very interesting.

(In this case a contrasting conjunction does not express the correct relationship; *and* should be substituted for *but*.)

The road was in good condition, and our car swept along at a rapid pace.

(Here we have two clauses, the first of which evidently expresses an idea contributory to the idea in the second. The two clauses should not be coördinated, but the first idea should be made dependent on the second; as, "The road being in good condition, our car swept along at a rapid pace.")

Although the school has wretched old buildings, the expenses are moderate.

(In this complex sentence, the concessive conjunction *although* fails completely to express the relationship between the two ideas; some coördinating conjunction will obviously bring out more accurately the correct relationship.)

Clearness in the Compound Sentence. — From what has been said in connection with coördination, it will be deduced that it is not always an easy matter to secure Clearness in a compound sentence. The impression left by such a sentence should be that of a single definite idea. There are, however, so-called compound sentences in which one thought follows aimlessly after another, without any real attempt at coördination, and in which, therefore, the impression received by the reader is far from single. In such cases a change from the compound to the complex form is generally an improvement. The compound sentence, so far as Clearness is concerned, is, from its very make-up, an exceptionally difficult form to manage, and the young writer will do well, without avoiding it entirely, to try his hand more frequently at either the simple sentence, with modifying elements, or the complex sentence, with its variety of subsidiary phrases and clauses.

Subordination as an Aid to Clearness. — Subordination, a device to fix our attention on one central idea to which other ideas are contributory, is decidedly an aid to Clearness. In the simple sentence the principle of subordination expresses the important idea in the subject and predicate, with the various dependent ideas in modifying elements, — participial phrases, nominative absolute expressions, verbal nouns, infinitives, and prepositional phrases. In the complex sentence, the practice follows the same general plan. The main idea belongs in the independent clause; the subordinate ideas go into the dependent clause

and other modifying elements. Rightly followed out, the principle of subordination is one of the most important factors in securing Clearness of style.

EXERCISE

With the following sentences in each group as a basis, arrange a sentence, paying attention to the principles of coördination and subordination:

1. The day was becoming very hot. We had no shelter whatever from the sun. We stepped aside into a grove of pine trees. We wished to get cool.

2. My brother is lazy. He does not prepare his lessons. He will not be promoted to the next grade. My sister is younger. She is very industrious. She will go ahead of my brother.

3. I enjoy a good play. There is no theater nearer than Syracuse. This is twenty-two miles away. There is no night train back to my town. I do not often go.

4. My room is on the fourth floor of the apartment house. I can look out over the river. The elevator runs day and night. I never have trouble in getting upstairs.

5. The horses dashed onward. Their eyes were glowing with excitement. The spirit of the race was in their hearts. Each wished to win. It seemed a shame that any had to lose.

6. Macbeth was a valiant warrior. He was ambitious. His wife abetted him in his ambition. He could not resist temptation. He slew his king. He gained the crown for himself.

Miscellaneous Obstacles to Clearness.—There are numerous cases of defective structure, resulting in ambiguity or lack of Clearness, in which the application of common sense will accomplish more than the obedience to any so-called rule. The constant emphasis on rules may in the end be unprofitable in that it leaves too little to the student's personal judgment. Often a careless choice of words or a thoughtless inattention to position will have the most ludicrous consequences.

Examples

The cornborer is causing immense damage among the neighboring farmers.

(The implication of this sentence, as it stands, that the cornborer is attacking persons, is decidedly humorous, but is an unfortunate perversion of the idea which the writer had in mind.)

My father agreed to let us go to China for a wedding present.

(Here no arrangement of elements will clear up the ambiguity; there must be a complete revision before Clearness can be established.)

To correct such palpable blunders as these, the student must rely on his intelligence rather than on any regulation laid down by a textbook. If the sentence under consideration does not say precisely what is intended, if it falls into ambiguity or vagueness, it must be rebuilt. To fail in securing Clearness is to fail in the purpose of language, — to express thought.

EXERCISE

Point out and correct any cases of lack of Clearness in the following sentences:

1. This teacher gave us instruction in mathematics, and something in the way of literature was attempted.

2. He doesn't think he ought to kill the king with his sword unpurged.

3. Ophelia could not be made a stronger character by Shakspeare because if he did he would have weakened Hamlet's part a great deal.

4. Mary pondered over her experience and the curious glance which her father had given her for many days.

5. Suddenly, Hamlet remembers that sometimes a person is so greatly moved if they see before them the acting out of some story in which they are implicated.

6. Although he was beyond middle age, he had accumulated a fortune.

7. These foreigners have been employed mostly around the machine-shop and as servants.

8. He carried in his hand a long flexible stick, about thirty inches long and one in diameter.

9. By doing what we did yesterday, very few people will discover where we are going.

10. Furthermore this bonus will only be paid to those who make application for it.

11. In reply to a Royalist document, despite of orders to the contrary from his doctors, who feared for his sight, he became blind.

12. Besides keeping the students in touch with the graduates, the graduates themselves like to get the paper and keep in touch with the school.

13. Salmon fishing is good sport, although it requires much skill.

14. I either expected to find him wandering around the fields or in the cottage near the woods.

15. The boys went squirrel shooting, but were unable to get any.

16. Glancing down the long paved street, an old Colonial church is seen.

17. He was compelled to abandon the home that he loved for a time.

18. The fishing-rod, which was constructed of bamboo, was beautifully ornamented with metal, and had a very interesting history.

19. Once out of the thickly settled districts, a wide and level boulevard stretched out before us, known as the Lafayette Turnpike.

20. After extinguishing the lights, the room was in total darkness.

21. The diagram told us the required measurements and how to begin with the construction.

22. We are told that a family has been discovered every member of which has six fingers and six toes on each hand and foot.

23. My good marks were due partly to my own brightness and partly because my mother was the teacher.

24. I can't ever remember to have had a more disconcerting experience.

FORCE

Force in Speaking. — Force is that quality of style which makes a distinct and enduring impression upon the mind of the reader. We all have noticed how some people, in the course of informal conversation, stress certain words by slow or vigorous enunciation, or by energetic gestures. A good public speaker is continually accenting his significant points, or passing indifferently over minor ones. Possibly he may repeat a passage which he considers especially noteworthy. These are merely oratorical devices, adopted almost unconsciously by any talker who is in earnest and who is trying to convey his own enthusiasm to others.

The Limitations of the Writer. — It is unnecessary to stress the fact that a writer is shut off from the use of many of these resources. Voice modulations and cadences, so effective in speech, are for him not available; on paper he can neither make gestures nor emphasize his arguments by his facial expression. He has before him simply a blank sheet of paper, on which his words must be written. How, under these limitations, can he secure Force of style?

The Use of Italics. — One device, it is true, is within his scope, — he can underline or italicize significant words or phrases. But this practice, even, though justified by the high authority of Queen Victoria, is generally among serious writers considered as evidence of weakness or inexperience. It is rightly believed that other methods of obtaining Force are less violent and equally effective. The excessive use of underlining or of italics should not be tolerated in good writing.

Force and Arrangement. — The problem of securing Force in the sentence is chiefly one of arranging the various elements. In a simple sentence, without modifiers,

there are, of course, no difficulties to meet. "Henry will go" or "The girl is ill" can be written in no other way. When we come, however, to longer and more complicated sentences, we are at once confronted with questions of structure. It is these which must now be considered.

The Psychology of Public Speaking.—A little elementary psychology may, perhaps, be of assistance at this point. In any lecture or public address, the speaker usually has, consciously or unconsciously, two aims: to catch at once the attention of his audience and to close in a manner which will leave a strong impression upon their minds. He knows that, unless he can arouse the interest of the people in front of him at the very start, he will never succeed in keeping them alert; and he is equally sure that he must reserve his most telling arguments until his conclusion. He does not place less important elements where they will stand out, but tries to put them in an inconspicuous position, usually somewhere in the middle of his discourse.

Principles of Force in the Sentence.—On a much smaller scale the same psychological principle, if applied with discretion, may be used in the written sentence. An element for which Force is desired should be placed either at the beginning or at the end,—preferably the latter. Weak and unimportant phrases should be "tucked away," so to speak, in the middle of the sentence, where they will be unlikely to arouse attention. Connective elements, like *however*, *on the contrary*, and *likewise*, belong, quite properly, in positions where they will not seem obtrusive.

Examples

They told me that he was not the man to do it, however.

(This is a case of a sentence which evidently weakens towards the close. By the device of transposing the word *however* to the middle of the sentence, we make the statement far more forceful; i.e., "They told me, however, that he was not the man to do it.")

He rushed forward and won the battle after battling with his adversary for an hour more or less.

(Here is an illustration of a very feeble conclusion, which may, however, be easily strengthened by putting the important fact at the end; i.e., "He rushed forward, and, after battling valiantly with his adversary for an hour more or less, won the battle.")

Force in the Periodic Sentence. — In any form of artistic expression, — whether a landscape or a pageant or a sentence, — it is invariably the abnormal or unusual which first attracts the eye. If, therefore, we shift an element of a sentence from its normal position, the transposed element is by that very fact made more forceful. The sudden wrenching of a phrase from its natural place will always make it stand out in a more conspicuous way. It is for this reason that the periodic sentence, with its method of delaying the important verb until the end, is often singularly effective as a means of gaining Force. Held thus in suspense, the reader awaits the completion of the sentence idea with eagerness, and is struck with the power of the verb which makes the thought entirely clear. An excellent illustration is the sentence, "Faster and faster, gathering fresh impetus with each stretch of straight and unimpeded road, he dashed along."

Climax in the Sentence. — Whenever we have in a sentence a series of words, phrases, or clauses in the same construction, we are obliged to consider the problem of their arrangement. It is quite natural that we should prefer to place them in the order of their importance, the least important first and the most important last. Such arrangement of similar elements is said to secure climax, and is one of the best-known rhetorical devices.

Examples

He lost his book, his dog, and his wife.

He was seized, tortured, and left to die.

Not infrequently, when a humorous effect is desired, the usual order for climax is reversed.

Example

Reputation, wealth, even his old fishing jacket, seemed suddenly to have disappeared.

Repetition as an Aid to Force.— Often in conversation we find ourselves repeating a significant word or phrase, hoping in this way to impress it upon the minds of those who are listening to us. Precisely the same kind of device is effective, if used judiciously, in any form of written composition. The repetition of a word in certain circumstances serves to give it added emphasis, with the result that it stands out as the most conspicuous portion of the sentence.

Examples

He stood and gazed into the dense fog,—gazed and gazed until he seemed like an immovable part of the room.

What we need is peace: peace which will bring quiet to our homes, peace which will revive industry, peace which will preserve the lives of our young men.

Repetition as Detrimental to Force.— There is, however, a kind of repetition frequently found in the work of young writers which gives the effect of weakness. It is often due to a meager vocabulary or to an unwillingness to search out synonyms. Such sentences as the following reveal the crudity of this kind of repetition:

Examples

John hunted for his hat, but could find no hat at all in the corner where he had left his hat.

The artist recognized that it was a scene which he had seen not long before.

Proportional Development an Aid to Force.—It is frequently possible in a sentence of some length to assist Force by giving one thought a larger proportional development than another and thus making it seem more significant to the reader. The danger in such cases is that, because of undue expansion of an idea, the emphasis which might have been obtained by terseness and compactness will be lost. There are situations, however, in which additional space will really bring out the vital point.

Example

Of his faults we can speak but lightly; of his virtues,—his generosity, his cheerfulness, his courage, his loyalty, and his honesty,—we cannot refrain from saying more.

The Test of Reading Aloud.—The infallible method of determining to what extent a sentence is forceful is to read it aloud in a natural voice and manner, and to observe what portions of the thought seem to stand out above the others. Unless the significant idea seems to make itself felt without any undue stress of tone, the sentence is probably in need of rebuilding. In a really forceful sentence, the important point is readily gathered from the structure alone, and no additional strain of voice emphasis is required.

EXERCISE

Point out respects in which the following sentences lack Force, and make the necessary changes:

1. My cousin's house is by far the most interesting, as it contains many fine specimens of antique furniture.

2. I might possibly have been disposed to make some inquiries at another time.

3. This panic would work hardships on the soldiers very similar to the ones they are enduring now as well as the rest of the people.

4. A man is worth knowing well if he is worth knowing at all.

5. The history of France was the history of Europe for more than twenty years.

6. A serious automobile accident took place near the railroad station in Fitchburg last Sunday afternoon at three o'clock.

7. The opposing argument was met in a forceful manner by the members of the university debating team.

8. He is well known for his patriotism, his fine business principles, and his excellent handwriting.

9. As I said before, up to the present moment no great damage has been done.

10. He turned to his friend and told him of his misfortunes in a pathetic manner.

11. He believed that he could win his way by the help of heaven and the use of his strong right arm.

12. We had heard that there was danger in trying to cross the stream, but we had never had any trouble before to speak of.

13. All along the river valley the land is used for growing vegetables except in a few barren spots where the rock has cropped out.

14. Our particular section of the train was smashed into pieces, having gone from the rails into the freight building by the side of the track.

BEAUTY

Importance of Beauty in the Sentence.—Of the three chief qualities of style in the sentence, the last to be considered is Beauty, the rarest and probably the most

difficult to attain. Certainly far more elusive than either Clearness or Force, it is correspondingly less easy to analyze and describe. In some respects it is the expression of the personality of the writer, revealing what is picturesque and original in his character. It is found occasionally in writing which is decidedly lacking in Clearness and Force; on the other hand, many accomplished and trained authors, familiar in theory with all the laws of prose composition, never succeed in making Beauty a feature of their own work.

Variety as a Source of Beauty.—The importance of the separate word as a means of contributing to Beauty of style will be discussed more fully in another chapter. We are concerned here rather with structural devices which serve to make sentences attractive to the eye and to the ear. First of all, perhaps, is the matter of variety, for monotony in sentence structure is one of the deadliest foes of charm. To succeed in gaining variety, it is essential not only that we should be acquainted with the countless different types of sentences but also that we should deliberately seek to use them in whatever we undertake to write. The ways in which the basal elements of words, phrases, and clauses may be combined are inexhaustible, and one who loves language can never become tired of trying new forms and experimenting with unusual methods of expression. We have, let us say, an idea which may be put in a word, a prepositional phrase, a participial phrase, or in any one of many types of dependent clauses; which one from all these shall we choose as that which will clothe our thought in the most pleasing as well as the effective way? Nothing is more profitable than constant practice in framing sentences; indeed, writing which has the most charm is that over which the author has labored without ceasing.

EXERCISE

Analyze the following sentences, pointing out how different elements are used to secure variety:

1. An Esquimau dog, of the finest and yet wildest breed, stretched itself at the fire, opened its red eyes at the men, and then, slowly rising, went to the door and sniffed at the cracks.

2. As he emerged from the shadow and crossed the strip of moonlight, she perceived that he carried a pair of well-filled saddle-bags which he at once flung across the animal's back.

3. As she pulled on her rubber boots, Theodora, who always planned to get to school before the doors were opened, decided to allow ten minutes extra that morning.

4. Passing from the profoundest sleep to the most alert wakefulness with the same ease that had accompanied the reverse operation, he looked at his watch, found that the hour-hand had shifted again, put on his hat, took the lamb in his arms, and carried it into the darkness.

5. Eating his last slices of bread and ham, and drinking from the bottle of cider he had taken the precaution to bring with him, he got into the lonely wagon. Here he spread half of the hay as a bed, and, as well as he could in the darkness, pulled the other half over him by way of bed-clothes, covering himself entirely, and feeling, physically, as comfortable as ever he had been in his life.

6. Over all this the clouds shed a uniform and purplish shadow, sad and somewhat menacing, exaggerating height and distance, and throwing into still higher relief the twisted ribbons of the highway.

7. A few steps farther, and I saw a whole hillside gilded with the sun; and still a little beyond, between two peaks, a center of dazzling brilliancy appeared floating in the sky, and I was once more face to face with the big bonfire that occupies the kernel of our system.

8. Eight hundred men and women with faith and hopes, with affections and memories, they had collected there, coming from north and south and from the outskirts of the East, after treading the jungle paths, descending the rivers, coasting in praus along the shallows, passing through suffering, meeting strange sights, beset by strange fears, upheld by one desire.

The Beauty of Sound.—There are some fortunate people who have instinctively a sense of the melody of words. Tennyson, we are told, used to repeat over and over certain Latin phrases which seemed to him exquisitely modulated. Even the apprentice writer should be able to develop some appreciation of what is called cadence or rhythm, the more or less regular rise and fall of the voice. He may not be able to achieve any of the subtleties of sound, but he can at least avoid any marked harshness or cacophony, and, by exercising patience, he may even approach to something like Beauty. The best test of the quality of sound is the human voice, and reading aloud will quickly reveal any roughness in the composition. Before he hands in a theme, every student should read it over to himself. It will be unusual if he does not discover some lack of harmony which must be altered if it is not to offend the ear.

Figurative Language.—Figurative language, properly used, is decidedly an aid to Beauty in the sentence. The speech of even illiterate people is filled with phrases which cannot be taken literally, but which come unconsciously and naturally to their lips. Such figurative expressions, bringing in comparisons or contrasts with other objects, scenes, or people, may be merely suggested or may be carried out carefully in detail. Coleridge's line in *The Ancient Mariner*,

“At one stride comes the Dark,”

gives, in a single prepositional phrase, a touch of mysterious and oppressive personality to nature. Figurative expressions are more common, of course, in poetry than in prose; but even in prose they are used freely to make an idea clearer or more forceful. Indeed it is their true function in prose to illuminate thought, not to decorate it. A

good figure of speech can never be labored or strained; it must seem to grow with perfect fitness and ease out of the idea in the mind of the writer.

THE FORMAL FIGURES OF SPEECH

There are certain formal figures of speech, known to rhetoricians for many centuries, with which every student should become familiar.

Simile.—A simile is an expressed comparison of two objects different in all respects except the one in which they are compared. It usually includes a definite word of comparison, either *like* or *as*.

“Silvery dun moths, fluttering in from the dark garden, kept vibrating, like spun shillings, over a jade-green bowl of crimson roses.”

“Red as a rose was she.”

Metaphor.—A metaphor is like a simile, except that the resemblance is implied, or the two objects of comparison are identified.

“He was the black sheep of the family.”

“The press is a blind old cat yowling on a treadmill.”

The difference between a simile and a metaphor can be readily illustrated by the two simple forms, “She was pale as a lily” and “She was a pale lily among the rosy cheeks around her.” In the first, the word *as* makes the comparison quite definite between the girl and the lily; in the second, the girl is identified with the lily itself.

Her voice was like the murmur of the brook. (Simile)

Her voice was the murmur of a brook in June. (Metaphor)

He stood his ground as an ancient oak resists the storm.

(Simile)

He was an oak in the clutch of the storm of calumny around him.

(Metaphor)

Personification. — Personification, like simile and metaphor, is based on the comparison of one object with another; it is a figure of speech in which life is attributed to some inanimate object or abstract idea.

“The morning stars sang together.”

“Sport, that wrinkled Care derides,
Or Laughter, holding both his sides.”

Apostrophe. — Apostrophe is a figure of speech in which inanimate objects are addressed as if they were persons, or in which absent persons are called upon as if they were present. It is seldom used except under the influence of strong emotion, and is rarely found in present-day prose.

“Unmuffle, ye faint stars; and thou, fair moon,
That wont'st to love the traveller's benison,
Stoop thy pale visage through an amber cloud.”

Hyperbole. — Hyperbole is simply a strongly exaggerated statement, made for rhetorical effect with the purpose of producing impressiveness.

“And I will love thee still, dear,
Till a' the seas gang dry.”

“He ran like lightning down the road.”

Metonymy. — Metonymy is a figure of speech in which an object is called by the name of something closely related to it.

The bayonets marched on. (*Bayonets* is used for the men who carried them.)

Have you read Browning? (*Browning* is used for the books which he wrote.)

“O for a beaker full of the warm South!” (*South* is used instead of the wine which will call up memories of the South.)

Synecdoche. — Synecdoche, closely allied to metonymy, — indeed, by some rhetoricians considered to be merely a

subdivision of metonymy, — is specifically a figure of speech in which a part is named for the whole, or a whole for a part.

The farmer owns fifty head of stock.

Fifty sails moved on into the conflict.

Figurative Language as an Element of Prose Style. —

Figurative expressions, as we have said, are more common in poetry than in prose, but good prose is frequently sprinkled with them in profusion. Often a single word will hint at a complete figure. Some of our commonest phrases are essentially figurative; e.g., “a flash of cleverness,” “a burning shame,” “surrounded by red tape.” It is the distinction of a truly original writer that his language is constantly allusive, full of interesting references and comparisons, always appearing but never quite reaching a fully developed figure of speech. The following selections from current prose writing illustrate this kind of figurative language:

“The city alive with signs, smoke, posters, windows; falling, rising, flinging its chimneys and streets against the sun, wound itself up into crowds and burst with an endless bang under the far-away sky.”

“Above Earth’s twin vestments of sound and scent, the blue enwrapping scarf of air, that wistful wide champaign, was spanned only by the wings of Freedom.”

“The warm evening, the repose of a well-ordered community, the stillness of the country, the softly stepping night stealing upon the heels of a sun-flooded day, burdened with the fragrance of the hills and flower gardens, met him gratefully, engulfing, caressing him.”

EXERCISE

Point out and name the figures of speech in the following sentences:

1. "Hope enchanted smiled, and waved her golden hair,
And longer had she sung; — but, with a frown,
Revenge impatient rose."
2. "He thought of the sun as a pilgrim walking over the barren floor of an empty cathedral."
3. "She was waiting, her dark eyes smiling, still as a flower on a windless day."
4. "Scepter and crown
Must tumble down."
5. "Mountains on whose barren breast
The laboring clouds do often rest."
6. "A noise like of a hidden brook
In the leafy month of June."
7. He heaved one portentous sigh, that seemed to shake the room.
8. "From his obscure haunt
Shrieked Fear, of Cruelty the ghastly dame,
Feverous yet freezing, eager-paced yet slow."
9. "Dear native Brook! wild Streamlet of the West!"
10. "And as he plucked his cursed steel away,
Mark how the blood of Caesar followed it."
11. He was evidently a Judas in our midst.
12. His lyre stirred the passions of the listeners thronged around him.
13. "Life is the rose's hope while yet unblown;
The reading of an ever-changing tale;
The light uplifting of a maiden's veil."
14. "A man of one virtue and a thousand crimes."
15. "Was this the face that launched a thousand ships
And burnt the topless towers of Ilium? —
Sweet Helen, make me immortal with a kiss."
16. "Down his wan cheek a briny torrent flows."
17. "The moon, like a gardenia in the night's buttonhole."

EXERCISE

Name the figures in the following sentences and comment upon their effectiveness:

1. "A sort of track appeared and began to go down a break-neck slope, turning like a corkscrew as it went."

2. "The young moon, recurved, and shining low in the west, was like a slender shaving thrown up from a bar of gold, and the Arabian Sea, smooth and cool to the eye like a sheet of ice, extended its perfect level to the perfect circle of a dark horizon."

3. "They sat in the stern shoulder to shoulder, with the skipper in the middle, like three dirty owls, and stared at me."

4. "He was a stalwart negro, older than the pyramids, with gray wool on a face that reminded me of Brutus, and a second afterwards of the late King Cetawayo."

5. "We heard, far down Exchange Street, the clatter of the pianola in the Markley home, and saw the high windows glowing like lost souls in the night."

6. "In the West the sea of sunken fire draws back; and the stars leap forth and tremble, and retire before the advancing moon, who slips the silver train of cloud from her shoulders, and, with her foot upon the pine-tops, surveys heaven."

7. "The little skylark went up above her, all song, to the smooth southern cloud lying along the blue; from a dewy copse dark over her nodding hat the blackbird fluted, calling to her with thrice mellow note; the kingfisher flashed emerald out of green osiers; a bow-winged heron travelled aloft, seeking solitude; a boat slipped toward her, containing a dreamy youth; and still she plucked the fruit, and ate, and mused, as if no fairy prince were invading her territories, and as if she wished not for one, or knew not her wishes."

8. "John Hopkins sought to inject a few raisins of conversation into the tasteless dough of existence."

The Value of Originality.—In the use of figures of speech, as in the application of every rhetorical device, it is important to avoid that which is commonplace. It is too often felt in schools that originality is suspicious, possibly incompatible with real virility. A study of English

literature will show, on the contrary, that it is the most audacious figures, like Byron, or Burns, or Carlyle, who are most eager in the quest for Beauty. Even in business communications Beauty counts more than is ordinarily supposed; and certainly, for the man who desires to give full expression to himself and his ideals, it is of the utmost importance. The danger is that we may fall into the trite repetition of the phrases of others. If we can keep from this pitfall, if we can allow our own selves to have full expression, our writing will benefit correspondingly.

CHAPTER VII

PUNCTUATION

Reasons for Punctuation. — Broadly speaking, marks of punctuation are used for two reasons: to aid Clearness and to conform to established convention. Some marks are essential to perfect Clearness; some, though not essential, are helpful; and some, again, are of no help at all. In the sentence, "Everybody wished to contribute some money for the project of raising a fund for the disabled soldiers made a universal appeal," the omission of the comma after *money* causes the group of words from *for* to *soldiers* to be read as phrases depending on *project*, whereas it is, of course, a clause, of which *made* is the predicate. Inserting a comma at the proper place would insure the correct reading of the sentence in the first instance. In the sentence, "This poet has a quality which distinguishes him from all his contemporaries: he combines an almost commonplace simplicity of language with a lofty nobility of thought," the colon is preferable to a semicolon after *contemporaries* because it gives the signal that the second clause will contain a more definite explanation of the general statement in the first. On the other hand, the very form of the sentence, "Why should anyone who did not have a chance to fight in the war be reluctant to pay his share of the taxes incurred by the war?" shows that it is a direct question. The question mark at the end is superfluous as far as Clearness is concerned. One probably does not see the mark until he is fully aware of the character of the sentence. Yet the mark should not be

omitted. Convention, that is, accepted practice, demands it, and conformity to convention is a quite sufficient reason for it. The same thing is true of other marks in certain places: they are used because it is customary to use them.

But, whether marks of punctuation are essential to Clearness or not, most of them are closely connected with the thought or the structure of the sentence, and should be learned in that connection. It is more logical to discuss in one place the various marks, — commas and semicolons, for example, — which a certain sentence element requires than to reverse the process and consider all the different sentence elements, — words, phrases, and clauses, — with which a certain mark is used. The mark is for the sentence element, not the sentence element for the mark.

Punctuation is either internal, comprising marks used within the sentence, or terminal, comprising those used at the end. Internal punctuation separates the parts of a single clause or the clauses of a single sentence; terminal punctuation separates sentences. A large part of internal punctuation has to do with the elements within the simple sentence or within a single clause, and applies in the same way to the simple sentence and to any clause of a compound or a complex sentence. Terminal punctuation is the same for simple, complex, and compound sentences. Therefore, in this chapter, the internal and the terminal punctuation of the simple sentence will be discussed first. Then all that will remain to be considered will be the punctuation required when two clauses are joined.

THE SIMPLE SENTENCE

Coördinate Elements. — Two long coördinate elements of any kind, united by a conjunction, are separated by a comma. These coördinate elements include compound

subjects, predicates, and objects, and coördinate adjective and adverbial phrases.

The low murmur of the distant surf breaking on the outer shore of the island, and the sighing of the breezes in the tops of the pines, stirred the most delightful emotions in Oswald's breast, and reminded him of his happy boyhood spent by the sea.

Having no resources of his own to call upon, and knowing no one of any influence in that vast city, he could only with the greatest difficulty keep from falling into despair.

If the coördinate elements united by a conjunction are short, no punctuation is necessary.

A soldier or a sailor would obey the order first and think about it afterward.

Three or more coördinate elements forming a series are punctuated as follows:

If they are short and united by conjunctions, no punctuation is used, for the primary purpose of the comma in a series is to mark the omission of the conjunction.

Joy and temperance and repose
Slam the door on the Doctor's nose.

If all the conjunctions are omitted, a comma takes the place of each omitted conjunction.

He recalled with regret the suspicion, the mutual accusations, the irreparable loss of a valued friendship.

According to the best usage in America, if only the last conjunction is retained, the comma is preferably retained with it.

A sense of beauty, a sense of humor, and a sense of honor constitute an admirable equipment for life.

If two members of a series united by a conjunction combine to express one idea,—substantive, adjectival, or adverbial,—they are not separated by a comma.

The brilliant display of banners, the martial music, the glitter of arms, the marching and the countermarching—all these sights and sounds inspired us with patriotic fervor.

In an apparent series of adjectives used without conjunctions, an adjective that modifies not only the noun but also the entire expression that follows is not separated by a comma. The adjectives in this construction do not constitute a real series in the strict sense of the term; that is, they are not all coördinate modifiers of the noun, as is shown by the fact that no conjunction can be inserted without altering the sense.

He wore a shabby fur overcoat.

The beautiful new brick Georgian mansion recently built on the outskirts of the village is an exact copy of an historic house in England.

NOTE. — A comma should not be placed between the last adjective of a series and the noun which it modifies unless the adjective is used parenthetically.

Wrong:—The broad, level, dusty, plain mercilessly reflected the burning rays of the sun.

Right:—The broad, level, dusty plain mercilessly reflected the burning rays of the sun.

Right:—The dissatisfied, intriguing, and, for that matter, even the openly treasonous, elements in the country were quickly pacified and rendered loyal by the young Prince's extraordinary diplomacy.

If the members of a series are unusually long or internally punctuated with commas, they are separated by semicolons.

His library consisted of few books: a leather-covered Bible, its pages soiled and tattered from years of prayerful reading; a copy of Shakspeare's plays, with marks and comments in the margins of the philosophical passages; and an early edition of *Robinson Crusoe*, probably the only fiction worthy of his interest.

The colon, which in general suggests details to follow, is used to separate the members of a series from the formal summary that precedes them (as in the foregoing example). The colon is often supplemented by the dash. The dash is used to separate such details from a formal summary that follows (as in the sentence beginning, "The brilliant display of banners—").

Restrictive and Non-Restrictive Elements. — A thorough knowledge of the distinction between restrictive and non-restrictive elements will solve a great many problems of punctuation, for these two kinds of elements are very common in every structural type of sentence. The distinction between them depends primarily on the antecedent word to which they are attached and not on any peculiarity in the structure of the elements themselves. The function of each is different, but this function is determined in each case by the character of the antecedent word. A restrictive word or phrase is one that makes more definite an antecedent that without it would be vague and incomplete. A non-restrictive element is one that gives additional modification to an antecedent word already definite in itself. For example, in the expression, "Any man with a spark of pity in him would have been moved by the sight," the subject, *Any man*, would, if unmodified, be vague and incomplete, and might even warrant us in challenging the truth of the whole statement. But the phrase, *with a spark of pity in him*, makes the otherwise vague antecedent word more definite. On the other hand, in the sentence, "The *Constitution*, with

all her battle-lanterns lit, sailed majestically out of the harbor," the subject, *The Constitution*, designates a particular ship without the aid of a single additional word. The phrase, *with all her battle-lanterns lit*, does not serve to tell more definitely just what ship is meant; it merely gives an additional descriptive detail. Types of antecedent words that are modified by restrictive words and phrases are those which have attached to them such indefinite pronominal adjectives as *all, each, every, no, some, few*, and the like, that is, any word that by its sense implies vagueness and lack of definite limitation. Types of antecedent words that are modified by non-restrictive words are proper nouns (as in the illustrative sentence given above), and, in general, any kind of antecedent word that without further modification designates with sufficient definiteness which particular one is meant. In the simple sentence restrictive and non-restrictive elements include participial, prepositional, and infinitive phrases, adjectives used singly, in pairs, or in series, and appositives used with or without the explanatory conjunction *or*. When it is desired to give special force to an appositive, the dash is used instead of the comma. Non-restrictive elements are set off by commas; restrictive elements are unpunctuated.

Restrictive Elements

Any one passing the house at night would have supposed it unoccupied.

A person of the slightest cultivation ought to know something of the *Spectator* papers.

His behavior was a thing to wonder at rather than to pity.

He stood like a man distraught.

The writer of an exposition should discriminate carefully between things familiar and unfamiliar, between things known and unknown.

Henry the Fowler and Henry the Lion were German sovereigns.

Non-restrictive Elements

The village policeman, passing the house at night, heard suspicious noises within.

Lord Dunraven, at a loss to see his next step, fell back upon subterfuge.

Amid this group Lange, fat and lumpy, held forth in his most pompous strain.

My elder brother, the physician in charge of the General Hospital, has had to relinquish a large private practice.

Very sincerely yours,
HENRY J. HOPKINS.

The fuselage, or body, of the aeroplane has to be made very light.

Parenthetical Elements.—Another large class of elements requiring punctuation are parenthetical elements. They are of two kinds, those standing at the beginning or the end of the sentence and those standing within the context. The latter class will be discussed in this section. Parenthetical elements of this kind are those inserted between elements of the sentence which, in a close construction, would be contiguous; as, subject and predicate, copulative verb and predicate complement, verb and object, introductory conjunction and the subject which follows.

The general, in spite of his recent blunder, was admired and trusted by every soldier in the brigade.

This is, or at least was, the most important manufacturing center of the state.

The old librarian once knew, but has since forgotten, the name of every book in the library.

But, in spite of his recent blunder, the general was admired and trusted by every soldier in the brigade.

A particular class of parenthetical elements is comprised in the modal adverbs which are used, not as modifiers of any particular word, but as connectives between one sentence and another. These modal adverbs may be either single words or phrases; as, *moreover*, *however*, *on the other hand*, *in spite of this recent mistake*, and so forth.

Words and phrases that are strongly parenthetical are separated by commas and dashes or by parentheses.

This speech,—the orator's first utterance on the public platform,—produced a remarkably favorable effect.

The famous scientist, Darwin (Erasmus, not Charles), was the author of *The Botanic Garden*.

Absolute and Grammatically Independent Elements.—The participle and the infinitive used absolutely, and words and phrases which are grammatically independent, are set off by commas. Grammatically independent elements include a large number of modal adverbs and modal adverb phrases which do not modify any single word in the sentence, but serve to show the character of the statement as a whole and to connect it with the preceding sentence.

His temper grown cooler, he was able to look at the matter with a saner judgment.

Not to dwell too long on a rather disagreeable issue, I should like to call the attention of my critics to one obvious inconsistency in their position.

However, let that go without comment.

As a matter of fact, we did not know of any such person.

When absolute and grammatically independent elements occur within the context of the sentence, they are parenthetical.

Introductory Elements. — Introductory participial and verbal noun phrases, and all other introductory phrases that are clearly equivalent in sense to introductory dependent clauses, are set off by a comma.

Knowing the Prime Minister to be a man of quick decision, the country expected to learn the outcome of the conference in a few days.

After seeing what the American Army had accomplished in France in construction work alone, we were filled with a quite justifiable pride.

Really to understand the character of the Southern negro, you must watch him at his daily toil.

Any long introductory phrase may be set off by a comma. Ordinary short phrases, such as phrases of time and place, require no punctuation.

At the end of a dull, cloudy day in late November, he was crossing the moors alone.

Last week I saw him again.

Very much like grammatically independent elements are modifiers that are separated at some distance by the context of the sentence from the words they modify; such elements, not being grammatically connected with the words next to which they stand, are separated from these words by commas.

He cleared a space and built a rude log hut in the heart of the forest, in the hope of founding the beginnings of a great pioneer city.

Direct Address. — Nouns and pronouns in direct address are set off by commas.

My dear fellow, you don't begin to understand the obstacles in our way.

Look here, you; what's all this fuss about?

Questions and Exclamations. — The interrogation mark and the exclamation mark may be used within the context of the sentence. If the whole expression is one exclamation or question, the mark is used only at the end.

What do you call this? a solution or a new problem?

This is astounding! impossible!

If my admiring parents could only see me now!

The exclamation mark may be used in conjunction with the comma.

O, what a rogue and peasant slave am I!

What has been said about the internal punctuation of the simple sentence applies, with only the slightest exceptions, to the internal punctuation of the compound and the complex sentence, any clause of which is, in its internal structure, almost exactly like the simple sentence. We now need to consider the marks of punctuation that should properly be used between the clauses of the compound or the complex sentence.

THE COMPOUND SENTENCE

Punctuation as a Substitute for the Conjunction. — If two clauses forming a compound sentence are united without a conjunction, the semicolon is used between them.

The time for discussion and debate has long since passed; the time for effective action has now arrived.

The use of a comma in this place sometimes constitutes a very serious fault. It is true that some practiced writers allow themselves considerable liberty here, preferring the comma to the semicolon, particularly if the connection be-

tween the two clauses is very close. But for the novice this usage is not to be commended. The writer who habitually substitutes the comma for the conjunction as he passes from clause to clause is liable to substitute it for the period also as he passes from sentence to sentence; thus, "We must prove ourselves their friends upon the terms of equality and honor, we cannot be friends upon any other terms than upon the terms of equality, we cannot be friends at all except upon terms of honor." For this reason the fault, which is commonly called "the comma fault" or "the comma blunder," is sometimes quite accurately designated as "the sentence error."

If the clauses are very short and closely connected, or if they form a series, the last two members of which are united by a coördinating conjunction, the comma may take the place of the omitted conjunction.

I slip, I slide, I gloom, I glance
Among my skimming swallows;
I make the netted sunbeams dance
Against my sandy shallows.

I galloped, Dirck galloped, we galloped all three.

I have fought my fight, I have finished my task, and I leave the result to the judgment of time.

If the clauses are united by one of the coördinating conjunctive adverbs, such as *yet*, *consequently*, *therefore*, *so*, *accordingly*, and similar words, which are not close coördinating conjunctions, the semicolon is preferable to the comma.

He is our commander; therefore he is to be obeyed without question.

If the second clause used without any connecting word serves as a more definite explanation of a general statement

in the first, the colon is preferable to the semicolon. Note the difference in relationship between the clauses indicated in the two following sentences:

The evil men do lives after them;
The good is oft interred with their bones.

Our course is beset with the gravest dangers: the evil plottings of our avowed enemies and the suspicions of our professed friends menace us at every turn.

A clause without a connective is set off by dashes or parentheses when it is inserted within another clause.

In the year 1745 — this occurred before the beginning of the period we are discussing — MacDougal raised a force of fierce clansmen along the border.

In the year 1745 (this occurred before the beginning of the period we are discussing) MacDougal raised a band of fierce clansmen along the border.

Clauses United by Coördinating Conjunctions. — Even when two or more clauses are united by one of the close coördinating conjunctions, *and*, *but*, *neither*, *or*, *nor*, and *for*, they may be separated by a semicolon if they are long or if they are internally punctuated by commas.

The difference in ideals between these peoples proceeds from certain marked differences in their governments; and to the defense of our own, achieved by the loss of so much blood and treasure, matured by the wisdom of our most enlightened citizens, and insuring us unexampled good fortune, this nation is whole-heartedly devoted.

If long coördinate clauses form a series, and the last two are united by a coördinating conjunction, either the comma or the semicolon may be used, both where the conjunction is omitted and where it is retained.

Reading too much may seriously impair one's power of assimilation; writing too much may make him slipshod in composition; and talking too much may cause him the loss of all his friends.

Two long clauses not internally punctuated may be separated by a comma when the conjunction is used.

I have often pondered over the dangers incurred by the explorers of this great wilderness, and I have often exulted over the greatness of their devoted lives.

If the clauses are short and there is a slight break in the thought between them, a comma is used with the conjunction. The break in thought is often indicated by a change of subject, a contrasting conjunction, or the conjunction *neither* or *nor*.

Our fathers framed a wise constitution, and this constitution has endured.

The world will take little heed of our efforts, but it will pay great regard to our successes.

We cannot withhold their reward on the ground of incompetence, nor can we withhold it on any ground.

We cannot refuse their representatives recognition, neither can we recognize them as the envoys of an independent and sovereign power.

In general, it is safe to put at least a comma before a close coördinating conjunction which unites two clauses; but two short clauses united by *and* or *or*, particularly if they have the same subjects, require no punctuation with the conjunction.

I said it and I believe it to be true.

I believed it or I would not have said it.

THE COMPLEX SENTENCE

Introductory Clauses.—Introductory clauses, that is, subordinate clauses that precede the main clauses to which they are grammatically attached, are set off by commas,

particularly if they are long. If they are very short, no comma is necessary.

Although my Northern friends believe our Southern negroes to be maltreated, cowed, and overworked, yet they also believe them to be cheerful, contented, and happy.

Whatever may have been the causes that produced this present situation, the situation is in itself most deplorable.

If I could save the Union without freeing any slave, I would do it; and if I could save it by freeing all the slaves, I would do it; and if I could save it by freeing some and leaving others alone, I would also do that.

When the next day dawned we were off the island.

A long clause subject may be separated from its verb by a comma.

That he should suddenly profess to be friendly to every one hitherto regarded as his enemy, was a circumstance that could not help arousing suspicion.

Coördinate Dependent Clauses.—Two long dependent clauses which are coördinate with each other are separated by a comma even if they are united by a coördinating conjunction.

Though the professor had spent a lifetime in studying the subject, and though he was supposed to be the highest authority in his particular field, he had never seen this interesting specimen before.

Restrictive and Non-Restrictive Clauses.—Restrictive and non-restrictive clauses in the complex sentence are punctuated in precisely the same way as restrictive and non-restrictive words and phrases in the simple sentence. Such clauses include relative clauses introduced by *who*, *which* and *that*; relative clauses introduced by *when* and *where*; and appositive clauses introduced by the subordi-

nating conjunction *that*. Relative clauses introduced by *when* and *where* must be carefully distinguished from mere time clauses introduced by the same conjunctions. The latter are adverbial and are not attached to any noun or pronoun antecedent; the former are adjectival and are attached to some noun or pronoun.

Restrictive Clauses

The only person whom he knew in that vast city was a ragged little boy.

He saw in the crowd a face which reminded him of his father's.

Do not discard the things that are true for the things that are merely new.

At the season when all men's thoughts are lifted up toward an ideal of brotherly sympathy, charity seemed to be one of the most common of human feelings.

We looked a long time for some place where we might pitch our camp.

The hope that he might ever see his desires accomplished was completely dashed by the letter in his hand.

Non-restrictive Clauses

The present Prime Minister of England, who came into office during a time of bitter faction and struggle, has shown a remarkable power of conciliating some of his most violent enemies.

This bit of chalk in my hand, which I picked up on the top of the cliff over there, could tell you a marvelous story of the growth of this earth.

At precisely nine o'clock at night on January 25, when the whole city seemed asleep, the fire alarm rang out with its voice of terror.

At the corner of Pine and Harley Streets, where he kept a shop for the sale of small wares, the old man spent most of his life for fifty years.

The closing thought in your lecture, that the great sea power of the British Empire is not a right but a means of self-preservation, is discussed at length in an article in this morning's paper.

Other Subordinate Clauses in the Normal Position. —

Besides restrictive and non-restrictive clauses, other subordinate clauses in the normal position, that is, after the main clauses which they modify, are sometimes punctuated and sometimes not, according to the closeness of their relation to their antecedent clauses. Some of these are illustrated below. The punctuation of certain other types will have to be learned in each specific case.

Subordinate clauses introduced by *for*, and by *so that* used with the sense of a single conjunction, are set off with a comma.

No man can predict the future with any certainty, for the course of events is changing too rapidly to afford any basis of conjecture.

All the plans for the campaign were made in detail a year in advance, so that everything was in readiness when the first orders were issued.

Any subordinate clause separated by the context from the particular word which it modifies, or any clause which, if unpunctuated, would be ambiguous in its modification, is set off by a comma.

He stood for the liberation of slaves and for the humane treatment of all that were oppressed, when his associates and colleagues accepted enslavement and oppression as a necessary part of the natural scheme of the universe.

The witness did not wish to tell the whole truth, because he knew that, if he told it, he might seem to implicate some perfectly innocent people.

Subordinate clauses of result introduced by *so* — *that* separated by the context, and subordinate clauses in indirect course introduced by *that*, are not separated by a comma.

The climate of the region was so severe that a man unaccustomed to it could not survive for twenty-four hours.

The last speaker of the evening said that he had been requested to confine himself to a few general remarks.

Parenthetical Clauses. — Any of the types of clauses which are set off by a comma when they follow the **main** clause are parenthetical if they come within the context of the sentence; such clauses are set off by commas at both ends.

The governor of the city, who had lived through one insurrection, had been perfectly convinced that he could never live through another.

Dependent Clauses in a Series. — A series of dependent clauses used as the subject, object, or predicate of a verb, as an appositive, or as an adverbial modifier is separated by commas if short and by semicolons if long.

That the plan is just, that it is practicable, that it has stood the test of experience, can be established without a long argument.

Out of these four years of devastating warfare we should have learned once for all that the agencies of destruction cannot be perfected much further without danger of exterminating the race; that the forces of hatred, once liberated, rage far beyond the bounds of savage frenzy; that, if reason and justice and humanity are not to prevail, the world is doomed.

Ambiguous Constructions. — The use or the omission of a comma often helps the reader to distinguish at once the difference in sense between the same word used as a preposition, an adverb, or a conjunction.

However difficult this may seem at first, it is really very easy if you consider it closely.

However, difficult as this may seem at first, it is really very easy if you consider it closely.

And yet, notwithstanding, the terms of our agreement must not be made known to the public.

And yet, notwithstanding the terms of our agreement, must we not consider the interest which the public has at stake?

And yet, notwithstanding the terms of our agreement must not be made known to the public, we must let the public know that we have reached some basis of final settlement.

The government provided generous rewards for those who had risked their lives and fortunes in the defense of their country.

The government provided generous rewards, for those who had risked their lives and fortunes in the defense of their country richly deserved some substantial recognition.

I was not able to find anyone but John.

I was unable to find anyone, but John may be more successful in his search.

Broken Constructions.—Broken and incomplete structure is indicated by the dash.

Notices—talking of notices, you've never had one, except one to quit from your landlady, poor woman!

Henry ought to be—oh, there he comes now!

They expected to sail southwest for four thousand miles, locate the treasure, and then—!

Omitted Words.—The omission of words easily supplied by the context is usually not denoted by any mark of punctuation. When, however, the predicate verb omitted from the second clause of a compound sentence is the same

as the predicate of the first clause, a comma may take its place.

Here is a book I have long wanted to read.

The moving picture houses drew large crowds of people; the regular theaters, very few.

Explanatory Words and Phrases. — Explanatory words and phrases, such as *namely*, *as*, *for example*, *that is*, and equivalent abbreviations, such as *viz.*, *e.g.*, *i.e.*, are preceded by a semicolon and followed by a comma when the details which they introduce close the sentence. If the details come within the context of the sentence, the explanatory words, phrases, or abbreviations are preceded by a comma or a comma and a dash.

A sonnet consists of fourteen lines of iambic pentameter verse; for example, Milton's well known sonnet, *On His Blindness*.

The penult of *predecessor*, — that is, the last syllable but one, — takes the main accent.

Dates and Headings. — The parts of a date and of a letter heading are separated by commas. The salutation may be followed by a colon or a colon and a dash, and, in informal letters, by a comma or a comma and a dash.

Springfield, Massachusetts,
December 29, 1921.

Messrs. Bigelow, Kennard and Company,
Washington Street,
Boston, Massachusetts.

Dear Sirs:

The heading and the address of a letter may be written without terminal punctuation.

Springfield, Massachusetts

December 29, 1921

Messrs. Bigelow, Kennard and Company
Washington Street
Boston, Massachusetts

Dear Sirs:

Quotation Marks. — Quotation marks are used to inclose the following: the titles of books, poems, essays, and the like when they appear in a context; words used in a special sense; words and phrases used as such for the purpose of illustration; and direct quotations. They should not be used with indirect quotations. Quotations within quotations are set off with single marks. The reverse of this procedure is preferred by some publishers and printers, but is not supported by general usage. If the quotation consists of two or more paragraphs, the marks are placed at the beginning of every paragraph and at the end of the last.

I have just read a novel called "The Young Enchanted," by Hugh Walpole.

This "power of prophecy" the old man is so fond of harping on is nothing better than blind conjecture.

The word "this" in the preceding sentence is a demonstrative adjective.

The speaker said some very striking things:

"There is no body of our people . . . as highly useful lives in the country as in the city.

"The government must coöperate with the farmer . . . is also of immediate importance.

"There can be no greater issue than that of conservation in this country . . . fertile lands lying along its lower length."

The Punctuation of Dialogue. — In the punctuation of dialogue three special places require particular considera-

tion in connection with the so-called introductory words "he said," "I replied," and their variants, according as these words precede, follow, or are interpolated within the quoted speech.

When the introductory words precede the quotation, either the comma or the colon is used after them. The semicolon is never properly used in this position.

Finally Martin said slowly, "I really cannot answer that question."

Then Horace added: "You conducted yourself well. It was a very hard situation for you, too."

When the introductory words follow the quotation, one of the following marks is used: a comma after a phrase, a clause, or a complete declarative statement; a mark of interrogation or exclamation as in unquoted matter; a dash or three periods to indicate an incomplete statement.

"I am certain you will do your best," Martin assured him.

"Do you feel so certain of that?" Carson replied.

"Positively certain!" answered Martin, with a sincere ring of confidence in his voice.

"Oh, well, my best . . ." Carson said slowly.

"May not be very much," Martin interrupted him. "That is what you were going to say; but I know better. If you will only believe a little in yourself, you can see this thing through."

Introductory words inserted within a quoted speech are followed by a comma if they separate the parts of a single clause or two clauses united by a coördinating or a subordinating conjunction; by a semicolon if they separate two clauses not united by a close coördinating conjunction, or two clauses so united and internally punctuated by commas (one or both); by a period if they separate two sentences.

"A day or two ago," I said, "you wouldn't have talked like this."

"A day or two ago I wouldn't have talked like this," he replied, "because I didn't feel like this. It's different now."

"Yes, it's different now," I agreed; "it's a good deal different. Still that's no reason for such a complete face-about."

"It's a very good reason," he persisted; "and, what's more, my friend, it gets better every time I think that, to say nothing of my personal feelings in this business, there's a small matter of principle involved."

The position of marks of punctuation in respect to quotation marks varies in quoted speech. The comma, the question mark, the exclamation point, the dash, and the period always stand inside the marks of quotation; the semicolon stands outside. The examples of dialogue just given illustrate these variations. In quoted speeches which, strictly speaking, are not dialogue, marks of interrogation and exclamation stand inside the quotation marks only if the quoted matter is a question or an exclamation.

Would it not astound you to have him turn on you suddenly and say: "The government ought to keep out of this business; it has not a particle of right to interfere" ?

Italics.—Italics (indicated in manuscript by a single straight line drawn underneath the word) are used in the titles of magazines, books, and so forth (in most cases in preference to quotation marks); in words and phrases regarded merely as such; in foreign words and phrases not assimilated with the language; and in words and phrases on which special stress is laid. For the last purpose they should be employed sparingly.

I have just read a novel called *The Young Enchanted*, by Hugh Walpole.

In the preceding sentence *have* is an auxiliary verb.

The *de facto* government of the revolutionists has been able to maintain itself successfully for two months.

It is easy to see why a man should meet trouble bravely when it comes; but why he should *seek* it is a mystery.

The Apostrophe. — The apostrophe is used to denote the omission of a letter or letters from a word, to form the possessive case of nouns and of some indefinite pronouns, and to indicate the plurals of numbers, letters, and signs.

“Boy, tell me how many ‘taters ’s in dis yer bag, ’n’ Ah’ll give you bofe o’ dem.”

“Two.”

“G’way, chile; somebody done tol’ you how many ‘taters ’s in dis bag.”

The occurrence has been called to everyone’s attention.

How does Llewellyn pronounce all the *l*’s in his name?

Capital Letters. — The correct practice of capitalizing the first word of every sentence and of every line of poetry is too familiar to need comment and illustration here. Other words that begin with capital letters are the following:

1. The first word of a direct quotation consisting of a sentence or more. If the first word of a quotation is not the first word of a sentence, it begins with a small letter.

Many years ago the philosopher Archimedes said: “Give me a place to stand, and I will move the earth.”

He has lost his customary cheerfulness and buoyancy of late; it seems to him that his “way of life is fallen into the sere, the yellow leaf.”

2. The first word and all words thereafter, except articles, prepositions, and conjunctions, of the title of a

book, a magazine, an essay, a story, or a theme, unless the entire title is printed in capitals.

My grandmother knew her Bible almost by heart.

When I read *The Man Who Stayed to the End*, I was thrilled with the self-sacrificing heroism of the chief character.

3. Proper nouns. A proper noun differentiates the person or thing which it names from every other in the same class. A complete list of proper nouns would be very long. It would include, among many others, the names of: organizations, political parties, and religious sects; countries and geographical regions (not mere directions or points of the compass); races (except *negro* and *gipsy*); days and months (but not of seasons, unless personified); noted historical events, epochs, and documents; days and periods set apart for ceremonial observance; and personifications.

Oddfellows; Liberals; Baptists; Roman Catholics; the Northwest; the East; the Orient; the Occident; Caucasian; the Great War; the Reformation; the Bill of Rights; Thanksgiving; Good Friday; Lent; Freedom.

With little exception, the adjectives corresponding to proper nouns are also capitalized.

American; English; Irish; Democratic; Southern; Latin.

All substantive parts of a hyphenated proper noun are capitalized.

Attorney-General; Sergeant-at-Arms.

Names and designations of the Deity are capitalized. Some prefer to capitalize pronominal designations only when they occur in the nominative or the objective case.

Who is this King of Glory? The Lord of Hosts, He is the King of Glory.

Remember, O Lord, thy tender mercies and thy loving kindnesses.

A personal title is capitalized when it is used with the name of the person designated or when there is no other proper name for that person in the context.

The committee in charge of the celebration invited General Pershing to review the parade. The General gladly consented.

The Prince made a triumphal progress through the country.

Words denoting relationship (except *Mother* and *Father* used without a possessive pronoun) are capitalized only when they are attached to the names of persons.

I am occupying the same room that Father and Uncle Henry occupied when they were here at college.

I am occupying the same room that my father and my uncle occupied when they were here at college.

In general, in proper noun phrases, either both terms or the distinguishing term only may be capitalized, according to individual taste. If the common noun term is repeated without the distinguishing term, it may begin with a small letter.

Johnson went to Pembroke College, Oxford. Once, when I visited the college, I was shown his room over the gateway.

Some names are correctly regarded as proper nouns only when they denote particular persons, groups, and so on; otherwise they begin with small letters.

Within the next few days the President will address Congress on the important matter of the tariff, on which the Government is expected to have a wise constructive policy.

The legislative function of the government of the United States is vested in a congress consisting of a senate and a house of representatives. The executive function is vested in the president.

EXERCISES

Insert marks of punctuation wherever necessary in the following sentences. Give the reason for each mark you use.

I

1. The discomfort of not being warm enough and the dispiriting effect of the grim sky without and the shabby surroundings within were manifest in a general impression of melancholy and apprehension.

2. In his solitary walks through the woods the young naturalist had learned many of Nature's secrets not disclosed to some older observers and particularly many of the habits of bird and beast invaluable to him in later years.

3. After a period of long and heated discussion of the question and in the midst of a clamorous debate on the most important phase of it the assembly was abruptly broken up by the soldiers.

4. Spring and summer came and went without bringing relief to the besieged garrison.

5. The wearing of this solemn black suits admirably with grief and gloom of spirit deepens sadness accentuates woe almost produces a lasting melancholy.

6. The other was a stout little Chinese boy in a padded dark blue silk coat a black cap with a big red button blue trousers and white stockings.

7. We gazed about upon a wondrous picture the blue sky above under it an expanse of red roofs in the background a stretch of sparkling sea.

8. Dissatisfaction with the present state of affairs lack of confidence in those responsible for them and the hope of being able to improve our condition these are the main reasons for our opposition.

9. I pointed out the recklessness of entrusting his house to a watchman already twice caught asleep at his post.

10. The teacher gave us a list of books to be read outside of class.

11. Charles the King and Charles the private individual in his hours of relaxation seemed like two different persons.

12. Marcia finding the situation puzzling promptly decided to forget it.

13. The Earl of Chatham without a single qualification for high public trust was made First Lord of the Admiralty.

14. Puck or Robin Goodfellow is a merry sprite in *A Midsummer Night's Dream*.

15. William even in those days of brilliant military leaders showed conspicuous talents in the field.

16. The political writers were almost without exception men absolutely controlled by party motives.

17. The plans however must be tested carefully to determine their practical value.

18. Speaking generally it is safe to heed our first judgment in matters of moral conduct.

19. The auditorium was dazzling with spectators of both sexes the men clad in dark velvet set off with brilliant sashes the women in a variety of bright silks.

20. However this does not tell the whole story.

21. Instead of being a space glaring in the sunlight reflected from an expanse of white togas the hollow of the amphitheater was a dingy area of brownish black under a lowering canopy of sullen cloud.

22. To decide the question justly we need more facts.

23. In a week the country will be relieved of its suspense.

24. You unsuspecting innocent any plausible fellow seems to be able to take you in.

25. Let me tell you you critics of our policies a few more things to enlighten you.

26. When can we meet again to-morrow or the day after

27. How I should like to be in England now

28. Ah but that would bring ruin upon the cause

29. The audience seldom applauded even the leading actors they never applauded the subordinate members of the troupe.

30. The storm caused almost incalculable damage it broke some of our finest old trees beyond repair it tore down the telephone and electric light wires it even caused the roofs of houses to fall in.

31. I knew he had some imperative reason for coming to us at that hour yet I refrained for a time from asking him his errand.

32. Fortunatus's ventures all prospered his profits poured in and the income from his heritage increased.

33. There has not been an important philanthropical movement I believe I am right in saying this in which this generous man has not had some practical interest.

34. The evident way to proceed is to go directly to the people or lacking the courage so to take our destinies in our hands we can conjecture the course likely to meet their approval.

35. Some in their conversation desire to draw forth the best in the thought of others some wish to utter the best in their own minds and others have no purpose except to be commended for their wit.

36. His accusers must have had very definite knowledge of his part in the conspiracy or they would not have dared to brave the consequences of charges unproved against him.

37. The preface is in the author's best manner and the notes are models of conciseness and accuracy.

38. Bo-bo was strictly enjoined not to let the secret escape for the neighbors would certainly have stoned them for a couple of abominable wretches.

39. You can go or stay it is a matter of indifference to us.

40. After some months had passed I was given more liberty and was allowed to drive out and see my friends.

41. Whatever you intend to do act with caution.

42. However insincerity and deceit may seem to win favor for the moment they are doomed to discovery and contempt at last.

43. That real affection casts out rivalry and enmity completely is one more reason for giving thanks to the human heart by which we live.

44. He was the kind of patriot who makes a noise in time of war and goes about his selfish business in times of peace.

45. There could be no other time when we could speak so openly no other place where we could gain the hearing of so many people.

46. The mere suggestion that people should support the measure met with a hearty response.

47. It is well to have in mind the warning of Dr. Johnson

who said that we are never to believe a man when he runs himself down.

48. Such an attitude does not seem possible in this enlightened age when intelligent people are endeavoring to free themselves of the taint of race prejudice.

49. Let us read the opening passage of Scene VI Act I of *Macbeth* where Duncan describes Macbeth's castle.

50. He spent a year in reading the Bible and various books on religious subjects so that he was fairly well equipped to enter into a discussion on theological questions.

51. The soldier declared that he loved the imprisoned captain so much that he was glad to risk his own life to save him.

52. Come early if you wish to get a seat.

53. A man like the Prime Minister if he is surrounded by influential supporters and has really the favor of Parliament can become supreme.

54. The point is after all hardly worth serious consideration.

55. And what was of much greater importance the populace could not be depended on for support.

56. While his schemes were confounded while his predictions were falsified while the coalitions which he labored to form were falling to pieces while the expeditions which he sent forth were ending in rout and disgrace his authority over the country was constantly becoming absolute.

57. I was horrified to realize all of a sudden that those who had made most of me had always envied me in secret that to a man they hated me that each and all would use every effort to ensure my ruin and that I had to face the accusation of perjury.

58. If he could have conjured up one friend of influence in that hour or if he could have detected in the crowd before him a single facial expression indicating sympathy he would have had a small spark of hope within him.

59. Whether we grant all that is asked or whether we grant some demands now and reserve some for the future our disposition to yield will be interpreted as evidence of fairmindedness and magnanimity.

60. Besides this secret we must keep to ourselves.

61. We shall have to cheer you up to counsel you and to intervene in your behalf as clever an advocate as any in the state.

62. When I was traveling through the Balkans but I think I'd better not tell that story for it might prove embarrassing to some of the officials concerned.

63. You feel like saying like saying well what do you feel like saying?

64. All you have to do is to touch a match to this fuse and then The subsequent occurrence you may not have a chance to recount.

65. We can know some things entirely some only in part.

66. A capital letter is used at the beginning of every sentence e g His zeal for the cause of humanity and justice had its reward.

67. The most influential part of the community that is the most energetic but by no means the most intelligent part succeeded in getting the measure passed.

68.

Walnut Hills
Cincinnati Ohio
June 16 1922

Franklin Simon & Company
Fifth Avenue
New York

Dear Sirs

.....

Very truly yours

II

1. I wore my heaviest overcoat and my thickest gloves and felt perfectly comfortable in the sharpest weather.

2. His good friends among the valets and chamberlains and secretaries kept him informed as to the effect of his petition upon the highest officials.

3. The truth came out in a haphazard tangle of unfinished sentences interruptions fresh starts questions answers explanations and reëxplanations.

4. The silence deep already after the sunset grew oppressive with the approach of night.

5. It is in itself a convincing reason not to mention several others.

6. In this little cabin on the edge of the wilderness the old trapper had lived in almost uninterrupted solitude for many years.

7. He seems to have been gifted with a fertile invention so it is not at all surprising that he has produced such a labor-saving device as this.

8. The company was formed of men who brought with them various kinds of the most valuable experience that is of men who had been presidents and general managers of other highly successful corporations.

9. The judge could hardly acquit the fellow on the evidence neither could he feel justified in pronouncing a severe sentence.

10. What is the chief danger that threatens our civilization

11. The magistrate suspected and later was able to prove the existence of a secret plot among the discontented peasants.

12. I raised myself on my elbow listening intently.

13. How can the poor pedestrian feel safe in these days of speeding and skidding

14. The directors found that the stock was not being generally subscribed for consequently they were compelled to abandon the project of forming the company for the time being.

15. It is a commendable kind of philosophy which tries to make the best of a bad job.

16. I'll cross it though it blast me.

17. His eldest brother Earl of Chatham had means barely sufficient to support the dignity of the peerage.

18. Silent and tense we listened.

19. An approving vote was obtained from the Committee of Ways and Means and a bill evidently prepared with undue haste and greeted with many sarcastic comments was presented to the House.

20. My utmost persuasion was required to induce him to go to the Public Baths which he had previously frequented every afternoon.

21. After my return from college my parents indulged me more than ever and made me feel my own importance to an absurd degree.

22. The audience I among them were awe-struck and fascinated by the tragic spectacle.

23. None fears any punishment for resistance all fear the reproach of cowardice.

24. The great author hated to be questioned on any matter whatever and his friends were always taking occasion to question him.

25. The opposition will freely grant your first argument that an army of some kind is necessary to maintain order within the state.

26. France has I think reached the point where the more or less willing coöperation of victor and vanquished is seen to be necessary.

27. He might when elected take the power of the assembly into his own hands.

28. Though thus clad as in time of peace and walking all the way on foot he was hedged about by his faithful six hundred every man stepping alertly helmet plumes waving helmets glittering shields gleaming spear points a-sparkle kilt-straps flapping a grim advertisement of irresistible power.

29. But on the other hand what we do will have a lasting result.

30. What I saw makes me regard as perfectly just the common praise of him which I heard on almost every tongue.

31. They made a striking picture as the seconds withdrew and they faced each other the Englishman thickset and burly the Frenchman tall lithe and graceful.

32. After he had made all his own elaborate preparations for the journey and while he was waiting for his companions to get together their few simple belongings he engaged in conversation with the landlord of the inn.

33. The poor servant could not think of himself only of the dangers that threatened his beloved master.

34. The merchant bought no more gems though he talked gems as much as previously even more and took great pride in showing visitors over his collection.

35. Here as he lay nursing himself the ubiquitous Mr. Holt reappeared and stopped a whole month at Mons where he not only won over Colonel Esmond to the King's side in politics that side being always held by the Esmond family but where he endeavored to reopen the controversial question between the Churches once more and to recall Esmond to that religion in which in his infancy he had been baptized.

36. The quarrel whatever it was I heard the scandal but indeed shall not take the pains to repeat in this diary the trumpery coffee-house story caused a good deal of talk.

37. Horace therefore was a frequent visitor at my home and I saw him almost every day.

38. The Opposition consisted of two parties which had once been hostile to each other and which had been very slowly and as it soon appeared very imperfectly reconciled but which at this juncture seemed to act together with cordiality.

39. We felt confident that they in turn would do all in their power to advance our cause.

40. Everyone ought even in times of intense excitement to preserve a cool and unbiassed judgment.

III

Insert quotation marks and marks of punctuation in the following dialogue:

The Lieutenant by way of beginning the conversation agreeably asked Rebecca how she liked her new place

My place said Rebecca coolly how kind of you to remind me of it It's a tolerably good place the wages are pretty good not so good as Miss Wirt's I believe with your sisters in Russell Square How are those young ladies not that I ought to ask

Why not Mr Osborne said amazed

Why they never condescended to speak to me or to ask me into their house whilst I was staying with Amelia but we poor governesses you know are used to slights of this kind

My dear Miss Sharp Osborne ejaculated

At least in some families Rebecca continued You can't think what a difference there is though We are not so wealthy in Hampshire as you lucky folks of the City But then I am in a gentleman's family good old English stock I suppose you know Sir Pitt's father refused a peerage And you see how I am treated I am pretty comfortable Indeed it is rather a good place But how very good of you to inquire

IV

Place the question mark and quotation marks properly in each of the following sentences:

How are you going to answer a man who says to you Why should I keep the law I am not under any obligation to keep it

I think I would answer Why aren't you under the same obligation as everybody else in a country in which the people's representatives make the laws

V

Use the necessary quotation marks or italics in the following sentences:

1. I received a copy of the High School Review in this morning's mail.
2. Even the regular movie fans had nothing to suggest in the way of improving the character of the films.
3. The word fast may be a noun an adjective a verb or an adverb.
4. After a slight disturbance in the state matters speedily got back to the status quo ante.
5. There was one thought that the speaker particularly impressed upon our minds that there was a wide difference between the cause which produced the present policy and his reason for supporting it.

VI

Insert the apostrophe wherever it is necessary in the following sentences:

1. Weve fought with many men acrost the seas,
An some of em was brave an some was not:
The Paythan an the Zulu an Burmese:
But Fuzzy was the finest o the lot.
We never got a ha porths change of im:
E squatted in the scrub an ocked our orses,
E cut our sentries up at *Suakim*,
An e played the cat and banjo with our forces.
— Kipling: *Fuzzy Wuzzy*.
2. He was very tired at the end of the days work.
3. He has gone away on a six months leave of absence
4. The Government has just purchased three million dollars worth of equipment for the soldiers.
5. The Joneses motor boat will meet us at the wharf and take us out to the island.

VII

Supply capital letters wherever they are necessary in the following sentences:

1. I am very fond of the quotation from *Hamlet* there is nothing either good or bad, but thinking makes it so.

2. After a long silence he opened his ponderous and marble jaws in a brief speech of explanation.

3. You seem to have a different opinion of Hardy's novels since you read far from the madding crowd.

4. In troubled times high street has been lined with bayonets.

5. Grave doctors were in the habit of talking very cicero-nian treason in the theater, and undergraduates drank bumpers of jacobite toasts.

6. Of four successive chancellors of the university, one had notoriously been in the pretender's service.

7. Cambridge has therefore been especially favored by the hanoverian princes: George the first had enriched her library; George the second had contributed munificently to her senate house. Bishoprics and deaneries were showered on her children. Her chancellor was newcastle, the chief of the whig aristocracy; her high steward was hardwicke the whig head of the law.

8. We derive some of our political rights from magna charta.

9. The pioneers who helped to open the great northwest were men of hardy temper.

10. The postmaster-general has done much to reform our postal service.

11. The jews worshiped no other god than jehovah, god of israel.

12. The revival of learning is not exactly synonymous with the renaissance.

13. who, doomed to go in company with pain,
 and fear, and bloodshed, miserable train!
 turns his necessity to glorious gain.

14. When the establishment of the revolutionary tribunal was first proposed he joined himself with men who strongly objected to that measure.

15. The minister had no religious prejudice: catholic and protestant were alike to him if they were men of integrity and ability.

16. The republic was beginning to meditate conquests beyond the alps and the rhine.

17. The emperor is taller by about the breadth of my nail than any of his court.

18. Halifax was sent in the following year to carry the decorations of the order of the garter to the electoral prince of hanover. The prince acknowledged the honor in his most gracious manner.

19. When I saw my father with his new fishing kit, I had to laugh outright; but dad, who is rather proud of his skill as an angler, didn't see the joke.

20. Whether a government is a republic in form or not, whether it has a president or a king at the head, it can be very democratic; take, for example, the government of great britain.

21. Praise ye the lord all ye his people! Lift up your voice and praise ye him!

CHAPTER VIII

THE WORD

Changes in the English Vocabulary.—Like every organism which is truly alive, our English language is constantly undergoing changes, losing in some respects, gaining in others. In specific inflections and declensions it may seem to vary but slightly from one decade to another; nevertheless a gradual evolution, especially in vocabulary, is imperceptibly but steadily going on, so that the standard at any given period is different from what it was a generation before. Old forms which have become useless or unpopular are being cast off; familiar words, through some inexplicable process, develop new meanings; and alien phrases mysteriously appear before us, are assimilated, and become bone and sinew of our speech.

Obsolete Words.—If we examine casually the text of the First Folio of Shakspeare's works, published in 1623, we shall meet on every page words which have practically vanished from our language, or are, at least, meaningless, to-day, to all but scholars. In a well-known play like *Hamlet*, for example, we find *cautel*, *beteem*, *mazzard*, *de-lated*, *tarre*,—expressions which no one in our time would think of using, and which seem like words from a foreign tongue. In Milton's *Il Penseroso* (1634) forms like *digit* and *rebecks* need an explanation for the modern reader. Such words we describe as archaic, or obsolete; for all practical purposes they have had their day and ceased to be. They are interesting now mainly as relics of a bygone era.

Alterations in Meaning.—There are also some old words which, although they still remain in fairly common

use, have undergone a transformation in meaning through the course of years. A *knave* in the fourteenth century was merely a boy; to-day he is a notorious rascal. *Villain*, once used to mean a peasant or serf, is a term now applied to any evil person, even of the higher social classes. *Meat*, once food of any kind, is now only flesh. A *gossip*, formerly the sponsor of a child at a christening, is to-day a purveyor of idle, even scandalous, talk.

New Words. — It is equally obvious that a large number of words have been added to the language since the time of Chaucer. Progress in civilization, especially in the shape of discoveries and inventions, has required the extension of our English vocabulary. *Automobile*, *movie*, *radium*, *phonograph* — these are words which would have been unintelligible to Addison or Abraham Lincoln, but with which every child in our homes is well acquainted. Necessity of one kind or another demands the appropriation of forms from other languages or the creation of words for practical purposes. Any widespread or international movement, like the recent World War, leaves behind it in the language a more or less permanent deposit. A living tongue tends to adjust itself by degrees to changes in conditions or to progress in thought. In spite of the protests of pedantic persons, who prefer a frozen language to one which is fluid, English has retained its flexibility, and has met with ease the demands made upon it by a complex society.

Our Speaking Vocabulary. — The great bulk of our words, however, including most of those required in carrying out our daily duties, remains much the same from one age to another. *Love* and *hate*, *war* and *peace*, *home* and *mother* have endured, except for slight alterations in spelling, since the days of our Anglo-Saxon forbears. Words like these make up the solid foundation, or sub-

stratum, of our speech. With two or three hundred such words in his vocabulary a man can carry out most of the business of life,—can secure food and shelter, express his joy or pain, and keep up social relations with his fellows. These constitute what may be called the minimum “speaking vocabulary,” and represent language reduced to its lowest terms.

The Writing Vocabulary.—When a child or a grown person begins to put his thoughts on paper, a new mental vista opens out before him, and he finds it necessary to use words which he did not need in everyday conversation with his friends. As a natural step in progress, his emotions and thoughts become more complex, and he is obliged, in order to express them with any completeness and accuracy, to resort to unaccustomed phrases. In this way his vocabulary gradually increases until he has hundreds of words at his command.

The Reading Vocabulary.—A further development takes place when he is led to reading and is confronted in books with words which he does not understand, and which he must look up if he expects to comprehend fully what the author is trying to say. At best, no one man, however learned, can possibly know beyond a fraction of the more than three hundred thousand words in an unabridged dictionary. Milton, we are told, used eight thousand, Shakspeare, fifteen thousand words. The average intelligent man to-day may perhaps use three or four thousand words; but he undoubtedly knows the meanings of at least as many more. It is an interesting study to test the extent of our vocabularies by opening a dictionary at random and seeing how many words on any given page we can clearly define. All education is, in a sense, the process of confronting new experiences, and consequently of adding new words to our store.

Advantages of a Large Vocabulary. — The larger one's vocabulary, generally speaking, the greater one's efficiency in writing. With a plain saw, ax, and hammer a workman may produce a rough sort of chair, capable of supporting the weight of a human being; but to make a piece of furniture which will be both permanent and beautiful, he requires a number of other instruments, each with a limited but still important function. The better a man's literary tools, the finer will be his product; indeed, it is not unfair to test a man's culture by the vocabulary which he habitually employs.

CORRECTNESS

The Test of Correctness. — The first question which any student is likely to ask about a word is simply, "Is it correct?" With most common words, such as *table* and *carpet* and *road*, there is no problem of this kind involved; but, as soon as we move into a wider sphere of thought, there are issues to be determined. Correctness, so far as writing is concerned, is entirely a matter of good usage. "It is," said Professor Lounsbury, "the practice and consent of the great authors that determines correctness of speech." In order to ascertain whether a given word is correct, we must consult the best writers in magazines and books, and the printing rules of the most reputable publishing houses.

The Decision of the Public. — There is, however, no one body of authorities in either England or America sufficiently powerful to admit or reject in itself any specified word. The development of language follows in some cases no recognizable law and can be controlled by no dictator. More than once words against which scholars have protested have in the end found their way to general acceptance. Writers of volumes on rhetoric frequently attempt

to guide public opinion by printing lists of words which are, or, in their judgment, ought to be, taboo; but only too often the rhetorician lives to see the object of his disapproval accepted in the aristocratic circles of speech. For years, for instance, teachers have protested against the use of *like* as a conjunction, as in the sentence, "It looks like it would rain." Yet this form, originally a Southern provincialism, has gradually reached the outskirts of respectable company, and can even be found to-day in the work of not a few authors of some repute. Fifteen years ago, *human*, — used as a noun in place of *human being*, — was condemned by all good authority; but quite recently a professor of English in a first-class college spoke of *humans* as contrasted with *animals*. The fact is that, whether we like it or not, the acceptance and adoption of a new word depends on factors which cannot be accurately predicted, even by those thoroughly acquainted with the history of language.

The Difference in Standards. — There is the further complication that there are various confusing standards to be considered. There is, for example, a marked divergence between the vocabulary of formal literary writing and that of intimate conversation. Even the most dignified and fastidious of men will, when he is chatting with friends in his club, lapse into colloquialisms. Abbreviations, like *don't* and *aren't*, which would not be allowed in the *Atlantic Monthly*, are not out of place in dinner-table conversation, where not to use them would seem at times stilted and pedantic. The language is rich in idioms for which a suitable place can be found, but which are not everywhere in equally good taste. Common sense is indispensable in coming to a decision in cases where there is genuine doubt.

The Three Requirements of Correctness. — An eminent

Scotch authority, Dr. Campbell, in his book, *The Philosophy of Rhetoric*, long ago laid down the principle that a word, to be correct, must meet the requirements of Present Use, National Use, and Reputable Use. The division thus established has become traditional with rhetoricians, and will, therefore, be followed here as a basis for determining the correctness of words.

Present Use. — From the practical point of view, the test of Present Use is, for the apprentice writer, not of especial importance. Very few persons nowadays are likely to revive obsolete words or to lapse into the abandoned idioms of a past century. When students use words like *welkin*, *forsooth*, or *peradventure*, it is seldom without a full consciousness of their archaic quality and an attempt to employ them for humorous effect. The average school or college youth is quite content to stand by the vocabulary of his own period. With new words, however, the situation is not quite the same. Some, like *camouflage*, found their way, in the rapid pace of war times, straight into the language without any opposition. Others, like *burgle* (meaning *burglarize*), have sought an entry for years, but without success. *Normalcy*, with the powerful backing of a President of the United States, is, in spite of certain grotesque features, to-day lingering on the boundary line of respectability. Among the absolutely necessary new words of the last quarter-century may be found *chauffeur*, *aviator*, *garage*, *hangar*, *monoplane*, *suffragist*, and others, not one of which is questioned now even by any purist. There is no rule which can be laid down as iron-clad, but, in general, a student will not go far wrong to avoid words which have not been fully sanctioned by the best authority.

“In words, as fashions, the same rule will hold;
Alike fantastic, if too new, or old:
Be not the first by whom the new are try'd,
Nor yet the last to lay the old aside.”

Our English vocabulary as it stands is so rich and varied that the questioning of proposed new words can result in no hardship.

National Use.—Dr. Campbell's discussion of National Use is of far less significance now than it was when he wrote. The railroad and the automobile, the telephone and the moving picture, have brought the various sections of even a country as large as ours closer and closer together. Fashions in dress are much alike in the cities between the Atlantic and the Pacific; business men from Maine and Nevada, Texas and Minnesota, are meeting as frequently to-day as those from Boston and Philadelphia did a century ago; speech is so standardized that an American from Portland, Maine, can talk with a citizen of Portland, Oregon, without either one's finding a flaw in the other's pronunciation or vocabulary. Provincialisms, — that is, expressions peculiar to one district or locality, — do still exist, but they are few in number, and seldom, except in dialect stories, find their way into books.

School Localisms. — In schools and colleges, as in most partly isolated communities, there is a tendency to develop a kind of local language, usually akin to slang. Of this, Kipling gives excellent examples in his well-known *Stalky and Co.*, describing the life of boys in an English school. In the United States, students of this age are fond of abbreviations, such as "*exam*," "*Prof*," "*dorm*," "*con*," and "*pro*." One pupil is a "*plugger*," another a "*sport*"; an easy course is a "*soft snap*" or a "*cinch*"; to go away is to "*beat it*"; to "*flunk*" an "*exam*" is to get "*stung*" and may possibly result in being "*fired*." Until human nature has altered profoundly, it will be impossible to eradicate this kind of "*little language*" from school conversation. It is, however, self-evident that it should not be tolerated in any form of careful writing, and that it is out of place except among the small group of initiated.

Americanisms and Briticisms. — While in most respects books published either in England or the United States are read without difficulty in both countries, the two great English-speaking nations do show a tendency to diverge to some extent in their vocabularies, — rarely, however, to an extent which need confuse any intelligent American. From the practical point of view, it is only an eccentric pupil in our high schools who will be tempted to use the British *luggage-van* for the American *baggage-car*, or to say *lift* for *elevator* or *reel of cotton* instead of *spool of thread*. In comparison with the language as a whole, moreover, these differences are slight, and, except for an occasional idiomatic peculiarity, the conversation and formal diction of the cultured classes in London or in New York does not vary to any marked degree. Hawthorne and Ruskin, Robert Frost and John Masefield, write the same language.

Technical Language. — Any trade or profession or sport naturally evolves its own specialized vocabulary of technical words, intelligible only to those engaged or interested in that particular business or pastime. Most of these terms are entirely serious in their origin, having been created to fill a definite need. Frequently such words give the precise differentiation desired by specialists in that field. From a practical standpoint, the young writer is not likely to be led far astray by such expressions. It should be his care, however, to avoid using any words which are not likely to be understood everywhere, by any representative of the general public. Highly technical language should be reserved for discussions carried on by specialists.

Reputable Use. — Far more important for the average student than the problems of Present Use and of National Use, are those involved in what Dr. Campbell called Reputable Use. There are some cases in which the issue can be readily settled; "It's a swell joint" is quite obviously

the remark of a person without refinement or high ideals in language. There need be no argument in cases like this. There are, on the other hand, words like *joy-ride* which seem to keep within the pale of good usage; and there are terms like *grafter* which have the approval of even the most fastidious. The sole standard of judgment in these and similar cases is whether or not they have been accepted by writers and speakers of good reputation. This standard, as we have seen, may vary considerably from decade to decade, but there is, at any given time, usually a consensus of opinion which may be determined by observation and study.

Slang. — One of the constant dangers to good speech and writing lies in the prevalence and popularity of slang, — that “vagabond language, always hanging on the outskirts of legitimate speech.” Just how slang originates and spreads has never been clearly explained; it seems at times to develop, like the ballad, by a kind of communal instinct, and to make its way through the force of mob psychology. Like fashions, it comes and goes, and no one seems to be able to explain either its vogue or its disappearance. In some of its forms it has a metaphorical picturesqueness which makes it, when heard for the first time, seem vivid and expressive. Words like *flivver*, *bunk-slinger*, *lounge-lizard*, *flapper*, and *vamp* have a humorous connotation which sometimes gives them a widespread use. Such slang is constantly coming and going. Occasionally a phrase will become idiomatic, and make its way into reputable circles; more often, it will simply die away, as the wind passes at the close of a summer afternoon. In our own time we have watched such expressions as “O you kid!” “I should worry,” and “I’ll tell the world” sweep the country like a tidal wave. Used by every comedian on the vaudeville stage and in every comic section of the

Sunday paper, they arouse the vain wrath of grammarians; and then, almost without notice, they are heard no more.

The Danger of Slang.—It is the business of a good writer, without being priggish or pedantic, to be exceedingly cautious with regard to slang. After all, it is ephemeral; the slang of 1890 is quite different from the slang of 1922; and, if we use slang in our writing, we shall not be understood by another generation. Furthermore it is not in good taste. Cultured people do not use it, and it never makes its way into the best periodicals. Its innate vulgarity leads refined persons to avoid it as they would chewing gum or wearing gaudy clothes.

The Worst Variety of Slang.—There is, however, a special variety of slang which is less ephemeral, and consequently far more insidious in its influence. It is made up of commonplace words employed by persons with meager vocabularies to express a multitude of sensations. Such words are the deadly foes of precision in speech. We happen at this moment to be in the midst of a glorification of the little word *some*, which is being used as an adjective to describe any deviation, good or bad, from the normal standard; thus, if we keep our ears open, we may hear of "some girl," "some crime," "some day," "some artist," "some preacher," "some pudding," the exact degree of emotion being indicated by the spoken emphasis on the magic word *some*. There is no object, institution, or person to whom this word may not be applied successfully, particularly if the right modification of the voice be given. We all know people to whom everything displeasing is *bum* or *punk* or *rotten*, and everything attractive *great* or *bully*. Such words as these are the battered coins of speech,—their engraving marred, their outlines roughened, but still passing current from hand to hand as real money. Slang of this kind is the outgrowth of a

poverty-stricken vocabulary. Through its use, language is reduced to a few elementary sounds, and approximates the means of communication resorted to by beasts, with whom a bark or a whinny seems to be sufficient to indicate a feeling.

Slang. — The slang of to-day has usually vanished within a few months or years, and may never reappear. Any list of slang expressions, therefore, is quickly made out-of-date through the mere passage of time. Among these noted as current at this moment, however, a few may be listed.

Examples of Slang

Wiz	Swipe	Nifty
Buttinski	Pinch	Swell
Bug-house	Hellion	Classy
Nutty	Crab	Hooch
On the bum	Off his hooks	I'll say it is
Off his base	Bunk	Attaboy
Peacherino	Beaut	Hot stuff

Barbarisms. — Slang is placed by some writers under the general head of barbarisms, — words and phrases not accepted by good society. Barbarisms include many types of words, some of them of long standing like *ain't* and *hain't*, others of more recent origin like *enthuse* or *to suicide*. Some of them, closely resembling legitimate words, are used through ignorance, like *I might of done it* or *alright*.

Solecisms. — Akin to barbarisms are solecisms, — violations of correct grammatical usage, indicating carelessness, bad language habits, or actual illiteracy. Such expressions, it has been rightly said, “bid defiance to all considerations of good taste.” No one with a sense of pride or a tinge of culture will be likely to retain them in his vocabulary.

Examples of Barbarisms and Solecisms

Gents	Cut it out	He's hitting it up
Sort of cold	It's a bird	Unbeknownst
Fall off of the roof	Firstly	Pants
Those kind of men	Photo	Undoubtably
He don't know it	Complected	Warn't
Disremember	He cabbaged the coin	I'd just as leaves

Idiomatic Expressions.—It is not always easy to distinguish accurately between these incorrect forms and certain idioms which, although apparently not in accord with established grammatical principles, do, nevertheless, acquire through the agreement of good writers the stamp of correctness. In *Hamlet*, we find the hero saying to Guildenstern, "Do the boys carry it away?,"—an expression which is the precise equivalent of our modern "Did they get away with it?" Vigorous phrases like "Go to it!" or "I have made good" have been used on occasions very effectively by public men. Many of them are full of expressiveness, and have contributed to the strength of the language.

Examples of Current Idiom

Play safe	A clean sweep	Low bridge!
I had rather go	Break the ice	Heads up!
Hold on!	From hand to mouth	Carry on!
Brace up!	Spin a yarn	Show your hand
Come along!	Drive slow!	Stand pat

Slang and Idiom.—The distinction between what is slang and what is accepted idiom is often difficult to make, even by recognized students of language. A good dictionary, preferably of the unabridged type, should always be at hand for consultation, and is, if up to date, usually sufficient to settle nearly every question of good usage.

It may possibly be wanting in authoritative comment on the latest slang phrases; but the average intelligent person needs no counsel on most of these as they arise. The dictionary and a little common sense, mingled with good taste, will be adequate to all but the rarest emergency.

Improprieties. — When a reputable English word is employed in the wrong sense, we have what is called an impropriety, — as in the case of the American woman travelling abroad, who said that, of all her experiences, the most interesting was hearing the “French pheasants sing the mayonnaise.” There are numerous words in the English language which are confused, as in the sentence “*He learned* me how to do it” (in which *taught* is the word intended) or “Here comes a *bunch* of my friends” (in which *group* is clearly the right word). Such errors can be eliminated only by careful attention to the precise meanings of words, assisted by frequent consultation of the dictionary.

EXERCISE

Distinguish accurately the meanings of the following words and expressions:

Accept — except	Balance — remainder
Affect — effect	Begin — inaugurate
Aggravate — annoy — provoke	Beside — besides
Allude — refer — elude	But that — but what
Allusion — illusion	Can — may
Alternative — choice	Censor — censure
Among — between	Character — reputation
Anticipate — expect	Claim — assert
Anxious — eager	Continual — continuous
Any — some (as adverbs)	Correspond to — correspond
Appreciate — be pleased with	with
Avenge — revenge	Council — counsel
Avocation — vocation	Couple — pair — two
Badly — very much	Courage — fortitude

Credible — creditable — cred- ulous	Liable — likely — apt
Decided — decisive	Locate — settle
Demean — behave	Lots — plenty
Depot — station	Majority — plurality — most
Depreciate — deprecate	Mad — angry
Differ from — differ with	Most — almost
Discover — invent	Mutual — common
Disinterested — uninterested	Nice — good — pleasant
Due — because of	Observance — observation
Economic — economical	Oral — verbal
Elegant — fine — splendid — delightful	Per cent — percentage
Element — feature — factor	Pitiful — pitiable
Emigrate — immigrate	Plenty — somewhat
Eminent — prominent	Posted — informed
Enormity — enormousness	Predominate — dominate
Famous — notorious	Raise — rear
Female — woman — lady	Real — very
Fewer — less	Respectively — respectfully
Fix — mend — adjust	Ride — drive
Funny — strange	Show — chance — opportu- nity
Got — must	So — as
Guess — suppose — think — imagine	Something — somewhat
Hanged — hung	Start — begin
Has got — has	State — say
Healthy — healthful	Stimulant — stimulus
Imply — refer	Stop — stay
Individual — party — person	Sure — surely
Inside of — within (time phrase)	Transpire — happen
Instant — instance	Treat — treat of — treat with
	Way — away — ways

Common Improproprieties. — Among the more common improprieties found among inexperienced writers, the following should have special attention:

I heard *Rev. Jones* give a sermon. (I heard *the Reverend Mr. Jones* give a sermon.)

The mob degenerated into a *near* riot. (For *nearly* into a riot)

He was *plenty* fast enough. (For *quite* fast enough)

He was sick, *due* to his incessant labors. (For *because* of)

He was *sort of* tired. (For *rather*)

The castle was *300 years* old. (For *three hundred*)

Piles of people were waiting to see him. (For *a large number*)

CLEARNESS

Importance of Clearness, Force, and Beauty in Words.—

In choosing words, Correctness is the first, if not the most important, quality to seek for. A style which is not correct must be condemned without any further examination. And yet it is no less true that the vocabulary of any written theme may meet every requirement thus far mentioned in this chapter, and still be completely ineffective. Effectiveness of style is secured, not only by selecting words which are correct, but also by using those which exactly fit the demands of the thought so far as Clearness, Force, and Beauty are concerned. In discussing these principles, it is frequently difficult to separate one sharply from the others; a clear word is usually forceful, and often beautiful; mere Force contributes much to both Clearness and Beauty. What applies to the securing of one of the three qualities will frequently be applicable to all. With this preliminary caution, it will be possible to outline a few rules which serve as guides to the inexperienced writer.

The Danger of Hackneyed Words and Phrases. — Clearness in words is mainly a matter of precision, of choosing the form which exactly designates the idea in our minds. If we listen to the conversation of any group of average people, we shall find that it is made up, in part at least, of trite and worn expressions, used because the speakers are too indifferent to make the extra effort in-

volved in searching out words which accurately fit their thoughts. There are certain words which are invariably overworked, — *awfully, fierce, fine, nice, gorgeous, good*. It is words like these, — words of a very general character and scope, — which relieve the human mind of the necessity of thinking and of making careful discriminations. In conversation, perhaps, they do serve a purpose, when there is no time to think out just the word that is required. In formal writing, however, they indicate a slovenly method of composition, and they unquestionably detract from the clarity of the sentences.

Some Threadbare Phrases. — There are certain phrases so worn by constant use that they have lost whatever picturesqueness they once possessed. Among some of the most overdone of these expressions are the following:

Red-blooded youth	Large and enthusiastic audience
Pale as death	Pronounced success
Partook of light refreshments	Festive board
Rosy dawn	100% American
Dewy eve	Paternal ancestor
Point with pride	Entered into rest
Assembled multitude	Made the supreme sacrifice
To make the night hideous	Father Time
Downy couch	Murmuring brook
Briny deep	Silvery stream
Misguided youth	Native element
Equal to the occasion	Retraced his steps
View with regret	The pale moon

Contrast this conventional kind of writing with that of a man who seeks deliberately to make his words fresh and unspoiled.

“A cornfield in July is a sultry place. The soil is hot and dry; the wind comes across the lazily murmuring leaves laden with a warm, sickening smell drawn from the rapidly growing, broad-flung banners of the corn. The sun, nearly vertical, drops a

flood of dazzling light upon the field, over which the cool shadows run, only to make the heat seem the more intense."

— Garland: *Among the Corn-Rows*.

"He . . . used all the hair-oil he possessed upon his usually dry, sandy, and inextricably curly hair, till he had deepened it to a splendidly novel color, between that of guano and Roman cement, making it stick to his head like mace around a nutmeg, or wet seaweed round a boulder after the ebb."

— Hardy: *Far from the Madding Crowd*.

General and Specific Words.—There is a noticeable difference in Clearness between words which are general and words which are specific. *Weapon*, for instance, may apply to any number of objects of offense and defense, and therefore has a wide scope of reference. *Rifle*, as a particular kind of weapon, is more limited in its application; while *Winchester 30-30 repeater* is altogether specific. *Sound* is a general and inexact term, for which, on occasion, numerous specific terms may be substituted; as, for example, *clang*, *purr*, *rustle*, *roar*, *whistle*, *murmur*, *crash*, *ring*, *rattle*, *mutter*, *howl*, *wail*. We say that a man walks along the street; but the action is far more precisely described if we say that he *struts*, or *loiters*, or *rushes*, or *staggers*, or *strides*.

The Importance of Using Specific Words.—Both general and specific words are, of course, required in writing, and neither group could be discarded without irreparable disaster to the language. Much of our daily intercourse with our fellows is carried on in general terms, and without them it would be difficult to keep up any sustained communication with others. The constant use of general words, on the other hand, makes for vagueness and dullness. If one expects to attain vividness in writing, he must rely on the specific word and phrase. Consider, for instance, the effectiveness of the italicized words from the following:

"He *bolted out, vermin-like*, from the long grass growing by a depression of the ground. I believe his house was *rotting* near by, though I've never seen it, not having been far enough in the direction. He ran towards me upon the path; his feet, shod in dirty white shoes, *twinkled* on the dark earth; he pulled himself up, and began to *whine* and *cringe* under a tall stove-pipe hat. His *dried-up little carcass* was *swallowed up*, totally lost, in a suit of black broadcloth."

— Conrad: *Lord Jim*.

"Outside, nature, as it seemed, was *trembling lightly in all its nerves*, so that belated herons were disturbed from the freshly frozen pool, and on *tardy wings swept* away into the night and to the south; and a herd of wolves, trooping by the hut, passed from a *short easy trot* to a *long, low gallop, devouring*, yet fearful too."

— Parker: *Three Commandments in the Vulgar Tongue*.

Accuracy of Specific Words.—It is difficult to present an accurate description without employing specific words. To say "I felt *good* this morning" is, after all, hardly a step in the analysis of emotion; but to use one of the adverbs, *cheerful, jolly, mirthful, boisterous, exuberant, or elated* is to sketch a more clear-cut picture. Consider, as another example, the possible variations offered by the word *man*. It may properly be applied to countless persons of the male sex, and affords no opportunity for precise differentiation. By contrast, let us examine some illustrations of specific description of some one man:

"A slight wisp of a fellow."

— Sabatini: *Scaramouche*.

"A sturdy youth with a red face and a little budding flaxen moustache."

— Philpotts: *The Three Brothers*.

"An ebon pillar of tradition seemed he, in his garb of old-fashioned cleric."

— Beerbohm: *Zuleika Dobson*.

"There was a man named Bronckhorst—a three-cornered, middle-aged man in the army—gray as a badger, and, some people said, with a touch of country-blood in him."

—Kipling: *The Bronckhorst Divorce Case*.

The Specific Word as a Help to Style. — The more willing and eager a writer is to make the quest for the precise word, the more distinguished will be his style. So rich is our language in words, so well-supplied with specific terms, that no one need be balked in his hunt for just the shade of meaning he desires to put on paper. In the two cases of Stevenson and Kipling, it was their marvellous mastery of words which first aroused the admiration of the public. Notice the character of the description in the following passages:

"A tanned and sallow autumn landscape, with black blots of fir-wood and white roads wandering through the hills."

—Stevenson: *Travels with a Donkey*.

"The dense wet heat that hung over the face of the land, like a blanket, prevented all hope of sleep in the first instance. The cicalas helped the heat; and the yelling jackals the cicalas. It was impossible to sit still in the dark, empty, echoing house and watch the punkah beat the dead air."

—Kipling: *The City of Dreadful Night*.

EXERCISE

Name as many specific words as possible to replace the following general words:

dog
servant
room

building
tree
book

hotel
mountain
fish

FORCE

The Weakness of Superfluous Words. — Nothing detracts more from the force of a sentence than the use of an excessive number of words to express an idea. Conciseness,

directness, and brevity are always effective in driving a point home to any reader or hearer. Some people, however, are garrulous, or talkative, by nature, and cannot restrain themselves from what we call verbosity,—a superfluity of words in the sentence or paragraph. Other varieties of the same fault are tautology,—the repeating of a thought; redundancy,—the use of needless words and phrases; prolixity,—the quality of being excessively minute in details; and diffuseness,—the unnecessary amplification of an idea or subject. But, however defined or named, the character of the fault is the same in each instance, and the only cure lies in removing without mercy all superfluous elements.

Examples

The occasion on which we have this afternoon assembled is utterly and entirely unique.

(In this sentence the meaning of the word *unique* is not understood by the writer. It is a word which cannot be compared and which represents an absolute quality without the assistance of strong adverbs like *utterly* and *entirely*.)

Boswell's *Life of Johnson* is one of the most famous and best-known biographies in the world.

(This is an example of tautology, the word *best-known* being superfluous.)

After lying all night speechless, silent, and unconscious, the victim slipped quietly and noiselessly into that bourne from which no traveler returns.

(This is verbosity. The sentence may be improved by the omission of the many superfluous words.)

Simplicity as an Aid to Force.—Simplicity and naturalness in the choice of words are always more forceful

than affectation or fine writing. Many young writers like to "show off" on paper, by adopting a pompous or grandiloquent style, unfitted to the subject. The English of the King James Version of the Bible is an illustration of the force of simplicity:

"In the beginning God created the heaven and the earth. And the earth was without form and void; and darkness was upon the face of the deep. And the Spirit of God moved upon the face of the waters."

Nothing could be less pretentious and yet more effective than this simple phraseology, unadorned by adjectival modifiers. The student should remember that it is not the noisy or the bombastic man that makes the deepest impression. Just as in public speaking the orator with the quiet earnest manner can move all hearts, so in writing the direct style of Lincoln's *Gettysburg Address* is more moving than the ornate periods of the other speaker with Lincoln on the same day, Edward Everett.

BEAUTY

The Connotation of Words.—Every word, especially every noun and adjective, has a definite denotation, calling to mind the object or person to which it directly refers. This meaning is limited in scope. The word *table*, for instance, brings up an image of a piece of furniture with four legs, intended to support some object or objects. Denotation is merely, then, what the word literally means. Connotation, on the other hand, is the power the word has to arouse associated ideas. There are some words which have a significance of the most romantic kind,—such words as *desert* or *pirate* or *lonely*. Such words, rich in connotative force, are always effective in producing Beauty of style.

The Power of Association.—Some years ago a group of critics were asked to select from English poetry the passages which to them had the most magical touches. Among the five selections upon which all agreed was the following:

“Perhaps the self-same song that found a path
Through the sad heart of Ruth, when, sick for home,
She stood in tears amid the alien corn;
The same that oft-times hath
Charmed magic casements, opening on the foam
Of perilous seas in faery lands forlorn.”

—Keats: *Ode to a Nightingale*.

It is difficult to emphasize too strongly the effect of words like *magic casements*, *perilous seas*, and *faery lands forlorn*, with their rich connotations, in producing the magical effect desired. The same may be said of certain stanzas in Coleridge's *The Rime of the Ancient Mariner*, among them the following:

“The Sun's rim dips; the stars rush out:
At one stride comes the dark;
With far-heard whisper, o'er the sea,
Off shot the spectre-bark.”

Here almost every important word brings some weird or mysterious impression to the mind of the reader. The student will profit by seeing which words in the following group have a really interesting connotation for him:

gloomy	tropical	blizzard
alluring	arctic	knight
desolate	purple	tourney
ghost	sultry	mariner
galleon	oasis	tomb

Figurative Language.—With connotative words belong figurative expressions of every kind, for both contribute

to Beauty of style. We have already in a previous chapter discussed the figures of speech and given examples of the most important. Every really attractive style, however, is filled with words which, while not exactly meeting the full requirements of any given figure of speech, are, nevertheless, full of allusion, sometimes hinting at a comparison, sometimes faintly veiling a contrast. Formal and elaborate similes or metaphors are out of place in such prose, but the figurative word, if properly selected and used, will always make for Beauty. The effect of such words can best be shown by some passages from modern authors:

"A great dark cloud *with an untidy edge* rose massively out of the depths and *curtained off* the tender blue of approaching dusk."

—Bennett: *The Old Wives' Tale*.

"The river had *stolen* from the higher tracts and brought in particles to the vale all this horizontal land; and now, *exhausted, aged, and attenuated*, lay *serpentine* along through the midst of its former spoils."

—Hardy: *Tess of the D'Urbervilles*.

"The clear fresh water, *burnished with sunrise*, sparkled against his *arrowy prow*; the soft deep shadows *curled smiling* away from his gliding keel. Overhead solitary morning *unfolded itself*, from blossom to bud, from bud to flower."

—Meredith: *The Ordeal of Richard Feverel*.

"The river *betrayed itself* only when the swift current of a ripple broke through the white surface in long, irregular, grayish blurs."

—Howells: *A Modern Instance*.

Euphony.—Not merely the connotation and the meaning of words is helpful to Beauty; the sound of words is also one of the significant elements of style. In poetry the device of onomatopœia,—the adaptation of sound to

sense,—is frequently employed, as in Tennyson's famous lines,

“The moan of doves in immemorial elms,
And murmuring of innumerable bees.”

In prose this is naturally less often used, but the skillful writer takes good care not to offend the ear by any weak repetition of sound or by any discordant phrase. The sentence, “He did not care to be seen on the scene,” illustrates the danger of repetition of sound.

General Suggestions Regarding the Choice of Words.—Finally, if we wish to master in any degree the secret of correct and effective writing, we must devote care and time to the study of words. In reading, we should never let an unfamiliar word slip by without looking it up in a dictionary to ascertain its precise meaning. The study of synonyms,—that is, of words of the same approximate meaning, like *annoy* and *irritate*,—and of antonyms,—that is, of words of almost precisely the opposite meaning, like *pull* and *push*,—is of great value in building up a vocabulary.

EXERCISE

Give as many synonyms as possible for each of the following:

calm	restrain	folly
brave	gratify	level
interesting	agree	inquisitive
culpable	catch	alliance
generous	try	credible
indolent	beg	dangerous
industrious	excuse	hint

The History of Words.—George Herbert Palmer has recommended to apprentice writers the adoption of two new words a week, and the practice is one which is bound

to be helpful, especially if, in each case, the origin and development of the words are investigated. It will be exceedingly profitable, for instance, to search out in a dictionary, or in any available source, the history of the following words:

soliloquy	pagan	bedlam
curfew	candidate	suicide
erring	linguistic	dogmatic
pastor	orthodox	ineffable
plebeian	optimistic	raglan
ostracize	potential	brougham
mentor	mackintosh	mob
cadaverous	aristocracy	boycott
biscuit	capricious	occasional
meander	umbrage	community
abominable	blackguard	hyacinth
poet	monologue	sandwich
incandescent	infant	derby
tantalize	perennial	stoical
echo	mercurial	sacrilegious

The Use of Words.—Having once learned the meanings of words, we are then wise if we improve every opportunity to use them in our speech and writing. Not long ago a distinguished American statesman employed, in one of his addresses, the word *fructify*, an unusual word not often heard on the public platform; but he introduced it with such skill that it completely illuminated the idea which he was expounding, and aroused favorable comment from even the hardened reporters in the front row. A great headmaster of an American school was in the habit of translating a passage from Caesar's *Commentaries* "how the battle *eventuated*"; and there are many of his pupils living who have never forgotten the lesson in accuracy taught them by their teacher's insistence on exactly the right word. It is this hunt for the correct, the in-

evitable, word which makes the difference between fair writing and good writing. For every idea there is a suitable word or phrase, for which we, as ambitious writers, must search. The path to success in writing is no flowery road; it is filled with pitfalls and there are many temptations to leave it for a smoother route; but, followed to the end, it yields a rich reward.

CHAPTER IX

STRUCTURE AND DEVELOPMENT OF THE PARAGRAPH

Definition of the Paragraph. — A paragraph is a sentence or a group of sentences dealing with a single topic. In its characteristic and far more frequent form it is a group of sentences which develop a topic. The paragraph may, and often does, stand quite alone, being a complete composition in itself, as in a brief editorial, a compressed book review, a short letter, a one-page theme, or even, as in the following example, a brief address:

Four score and seven years ago, our fathers brought forth on this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal. Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived and so dedicated, can long endure. We are met on a great battlefield of that war. We have come to dedicate a portion of that field as a final resting-place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this. But in a larger sense we cannot dedicate, we cannot consecrate, we cannot hallow this ground. The brave men, living and dead, who struggled here, have consecrated it far above our poor power to add or detract. The world will little note, nor long remember, what we say here, but it can never forget what they did here. It is for us, the living, rather to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us,—that from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion,—that we here highly resolve that these dead shall not have died in vain,—that this nation, under God, shall have

a new birth of freedom,—and that government of the people, by the people, for the people, shall not perish from the earth.

—Abraham Lincoln: *Gettysburg Address*.

A paragraph may be also an integral part of a longer composition. But whether the developing type of paragraph is entirely isolated or constitutes one of the steps in the progression of a larger thought, it is, in effect, a short composition, and is therefore governed by the same laws of structure that control the whole composition. It must be perfectly clear and sufficiently forceful, and, if the nature of the subject matter permits, may well possess some qualities of Beauty. Within its narrower scope, the principles which we have previously discussed, of limitation, selection, arrangement, the use of connectives, and adequate development, apply to it as strictly and as definitely as they apply to a book or a theme. In the whole composition the main steps by which the central idea is built up and carried forward to a conclusion are the paragraphs; in the paragraph the main steps are the sentences. In order that the paragraph in its entirety may be clear, the relation of these component sentences to one another and to the topic must be clear also. Sentences expressing ideas not bearing on the central thought, or sentences badly arranged and poorly connected with each other, impair the purpose which the writer has in view.

The following selection from Macaulay's *History of England* exemplifies in its application to a single paragraph every principle of structure that is considered in Chapter II in connection with the whole composition:

It was by the highways that both travelers and goods generally passed from place to place; and those highways appear to have been far worse than might have been expected from the degree of wealth and civilization which the nation had even then attained. On the best lines of communication the ruts

were deep, the descents precipitous, and the way often such as it was hardly possible to distinguish, in the dusk, from the unenclosed heath and fen which lay on both sides. Ralph Thoresby, the antiquary, was in danger of losing his way on the great North road, between Barnby Moor and Tuxford, and actually lost his way between Doncaster and York. Pepys and his wife, traveling in their own coach, lost their way between Newberry and Reading. In the course of the same tour they lost their way near Salisbury, and were in danger of having to pass the night on the plain. It was only in fine weather that the whole breadth of the road was available for wheeled vehicles. Often the mud lay deep on the right and the left; and only a narrow track of firm ground rose above the quagmire. At such times obstructions and quarrels were frequent, and the path was sometimes blocked up during a long time by carriers, neither of whom would break the way. It happened almost every day that coaches stuck fast, until a team of cattle could be procured from some neighboring farm to tug them out of the slough. But in bad seasons the traveler had to encounter inconveniences still more serious. Thoresby, who was in the habit of traveling between Leeds and the capital, has recorded in his *Diary* such a series of perils and disasters as might suffice for a journey to the Frozen Ocean or to the Desert of Sahara. On one occasion he learned that the floods were out between Ware and London, that passengers had to swim for their lives, and that a higgler had perished in the attempt to cross. In consequence of these tidings he turned out of the highroad, and was conducted across some meadows, where it was necessary for him to ride to the saddle skirts in water. In the course of another journey he narrowly escaped being swept away by the inundation of the Trent. He was afterward detained at Stamford four days, on account of the state of the roads, and then ventured to proceed only because fourteen members of the House of Commons, who were going up in a body to Parliament with guides and numerous attendants, took him into their company. On the roads of Derbyshire, travelers were in constant fear of their necks, and were frequently compelled to alight and lead their beasts. The great route through Wales to Holyhead was in such a state that, in 1685, a viceroy, going to Ireland, was five hours in traveling fourteen miles, from Saint Asaph to Conway. Between Conway and Beaumaris he was forced to

walk a great part of the way; and his lady was carried in a litter. His coach was, with much difficulty, and by the help of many hands, brought after him entire. In general, carriages were taken to pieces at Conway, and borne, on the shoulders of stout Welsh peasants, to the Menai Straits. In some parts of Kent and Sussex none but the strongest horses could, in winter, get through the bog, in which, at every step, they sank deep. The markets were often inaccessible during several months. It is said that the fruits of the earth were sometimes suffered to rot in one place, while in another, distant only a few miles, the supply fell short of the demand. The wheeled carriages were, in this district, generally pulled by oxen. When Prince George of Denmark visited the stately mansion of Petworth in wet weather, he was six hours in going nine miles; and it was necessary that a body of sturdy hinds should be on each side of his coach, in order to prop it. Of the carriages which conveyed his retinue, several were upset and injured. A letter from one of the party has been preserved, in which the unfortunate courtier complains that, during fourteen hours, he never once alighted, except when his coach was overturned or stuck fast in the mud.

The Content.—In this long paragraph the content is perfectly clear. The first reason why it is clear is evidently that the author has very definitely limited the topic to the badness of the roads in Great Britain in 1685. This limitation once determined, nothing has been admitted into the paragraph which does not aid, directly or indirectly, in developing the topic. A large number of details has been included, but it is easy to imagine, on the other hand, a large number that has been excluded. Those that have been chosen have each a striking effect in helping to make clear the central thought. Each is significant. None is really superfluous in connection with the author's design.

The Topic Sentence.—The limitation of the topic is definitely indicated to the reader, and no doubt was indicated to the writer, by a topic statement at the very

beginning, "and those highways appear to have been far worse than might have been expected from the degree of wealth and civilization which the nation had even then attained." Such topic statements may be made in a part of a sentence or in a separate sentence, or they may not be made at all. Some writers use them very freely; some, much less freely. The need or desirability of using them varies with the character and difficulty of the subject matter. They are often a great aid to Clearness and Force in Exposition and Argument, and even in Description they help in centering attention on the picture which the writer desires to present to the reader's imagination. They are at their best when they represent the writer's instinctive effort to compress into concise form what he has apprehended in an instant of clear seeing. They vary in character: at times a topic sentence is a mere summary of the content of the details of the paragraph; again, it merely points to the central idea that the writer wishes to present to the reader in the paragraph. The best position for the topic sentence is at the beginning or at the end of the paragraph, though it is frequently found within the context. Narrative paragraphs, because of the looser character in general of their content, cannot be so easily summed up in a single sentence.

Arrangement of the Sentences. — It will probably require more than a casual glance at the paragraph just quoted to discover how carefully the sentences have been arranged with reference to some principle of order. Though the arrangement is not rigid, it is perfectly definite and consistent. Sentences and groups of sentences progress from the introductory statements through the divisions, "the undistinguishable ways," "mud," "floods," "slowness of travel," "expedients resorted to for overcoming the difficulties," to the last detail, the experience of Prince George

of Denmark's party, which reminds us of not one, but several, of the obstructions already described. And even within these distinct groups of sentences a clear order is observed in passing from one to another, as in the subdivision on the slowness of travel. This principle of arrangement, so clearly displayed in this long paragraph, is equally applicable in practice to all paragraphs, even if they consist of only two or three sentences. Whatever the basis of arrangement may be, — chronological, from left to right, from top to bottom, from striking details to less striking details, from the familiar to the unfamiliar, from what is granted to what is not granted, — it must, at all events, be logical, and should be carefully kept in mind from the beginning of the paragraph to the end.

The Use of Connectives. — Besides arranging his material in accordance with a definite and consistent scheme, Macaulay has used connective devices freely. Sometimes, as in the case of the sixth and the seventh sentences, no connective words or phrases are necessary; but more frequently they strengthen the connection, and in such cases are employed with considerable variety, as the necessity appears, comprising the single word *but*, used to denote contrast, such phrases as *at such times*, *in consequence of these tidings*, the personal pronoun *he* referring to Thoresby, and even the complete transitional sentence, "But in bad seasons the traveler had to encounter inconveniences still more serious."

With this example in view as a suggestion, we may summarize the most important connective devices which may be employed to secure close connection between the sentences in a paragraph:

1. The simple coördinating conjunctions, *and*, *but*, *or*, *nor*, *neither*, and *for*. (*Either* is used only correlatively with *or* and joins, not sentences, but parts of one sentence.) These simple conjunctions always stand at the beginning of the sentence.

2. Coördinating conjunctive adverbs, such as *however*, *moreover*, *therefore*, *consequently*, and many others. These may stand at the very beginning of the sentence or, if it is desirable for other reasons to place them less prominently, within the context.

3. Personal and demonstrative pronouns and pronominal adjectives, such as *he*, *they*, *that*, *those*, and so on. These may stand either at the very beginning of the sentence or within the context.

4. The same noun repeated, as, for example, the noun *way*, used in three consecutive sentences in Macaulay's paragraph. Repetition may be used not merely because it is difficult to find pronouns to refer to preceding nouns without ambiguity, but with definite intent, for the reason that sheer repetition serves to keep the thought before the reader, on the principle that the repeated words and phrases form a sort of common bond between the sentences. This device is to be used with caution.

5. Phrases containing reference words; as, *for these reasons*, *after this long delay*.

6. Clauses containing reference words; as, *When this result had been satisfactorily accomplished*, or *Odious as the law was, it was administered with a rigor that extracted the last resources of cruelty from it*, or (a coördinate clause) *Cruelty, however, was not this man's only passion: he loved money, and used the most unscrupulous means to secure it*.

7. Similarity of sentence form and sentence cadence. Repetition of sentence forms, like repetition of specific words and phrases, is a kind of connective device. It is neither so obvious nor so frequently employed as the other devices, and is likely to be a matter of instinctive feeling rather than of conscious adherence to a rhetorical principle.

Full Development Necessary to Clearness. — Apart from considerations of mere relationship between the component parts, that is, the sentences, of a paragraph, full development of the idea is essential to Clearness. It is necessary to include, not only relevant and important details, but enough of such details to "cover the ground." Three or four essential details may accomplish the purpose as far as they go, and yet leave unsaid much that ought

to be said. Fullness is, of course, a relative and flexible term; the paragraph we are examining is very full, though not more full than many paragraphs in whole books; other paragraphs, in shorter compositions or dealing with simpler subject matter, may well be much shorter without sacrifice of completeness.

Force in Paragraphs Aided by Selection. — The paragraph on bad roads is very vivid and impressive; it is an excellent specimen of vigorous writing. Its vigor is the result, in no small degree, of the striking details that have been selected for presentation. Not one of them is uninteresting or trivial; every one of them holds the reader's attention and helps to impress the main idea upon his mind. Take two sentences at random for an illustration: "It was only in fine weather that the whole breadth of the road was available for wheeled vehicles. Often the mud lay deep on the right and the left; and only a narrow track of firm ground rose above the quagmire." These, like other details elsewhere in the paragraph, are in themselves so striking that they serve to make a strong impression.

Force in Paragraphs Aided by Arrangement. — The position of the sentences in the paragraph has a great deal to do with the force of the impression which they convey. The position of the topic statement at the very beginning, as in the case of the clause, "and those highways appear to have been far worse than might have been expected from the degree of wealth and civilization which the nation had even then attained," is a very substantial assistance to the writer's purpose of impressing his main idea upon his reader. An even more emphatic position is at the very end: here a strong detail, a sentence, or a group of sentences reminding the reader directly or indirectly of the thought of the paragraph may be very effective. Two or three

sentences of this sort close Macaulay's treatment of the topic. Between the two positions already mentioned there is very often a sequence from the less important to the more important. In one place, for example, well along toward the end of his paragraph, Macaulay says, "But in bad seasons the traveler had to encounter difficulties still more serious." A description of these difficulties follows.

Force in Paragraphs Aided by Proportional Development.—In the paragraph on bad roads Macaulay devotes roughly about twice as much space to the serious difficulties of travel as to those which he regards as less serious. In a short paragraph there is not much opportunity for the proportional development of details; the writer would have to measure his space with the greatest nicety in order to judge of the advantage of two or three sentences over one. And too careful a consideration of this principle might descend to a merely mechanical operation which would restrict rather than assist the writer. Nevertheless, in paragraphs of considerable length, such as the student may from time to time be called upon to write, proportional development undoubtedly has a place. For example, if two contrasting ideas or an illustration and its concrete application should be presented in the same paragraph, insufficient or excessive treatment of either one might result in weakness. If this principle is made one's guide instead of one's master, it will be productive of very satisfactory results.

Force Aided by Repetition.—Sustained repetition of the idea in other words, as well as the mere repetition of the same word, will aid very materially in securing Force. If a thing said once is emphatic, a thing said several times becomes more emphatic, if it can be so skillfully repeated that the effect is not wearisome. The mere multiplication of similar details, as in the paragraph before us,

is one type of this sort of repetition. Other types may consist in the actual restatement of the same idea in carefully reworded phrases and sentences. Such repetition calls for skill and practice, but is by no means beyond the reach the student who is learning to write.

Beauty in Relation to the Paragraph. — What has been said concerning Beauty as a structural principle in relation to the whole composition need not be more fully treated or illustrated in this discussion of the paragraph. Simplicity, directness, symmetry and balance, selection, — in fact, every means which secures the effect of Beauty of design, — are as proper and desirable in the smaller unit of thought-development as in the larger.

THE PARAGRAPH IN RELATION TO THE WHOLE COMPOSITION

Twofold Function of the Paragraph. — We have seen that the paragraph may be properly regarded as a relatively complete composition in itself and that, when so regarded, it is subject to the laws governing a whole composition. But, like other organisms, it not only follows the laws of structure and life within itself, but must perform a definitely assigned task in connection with some object outside of itself. The paragraph on bad roads is but one of many that make up a long chapter on *The State of England in 1685*; it develops an important aspect of the subject, and could not be sacrificed without loss. Contribution to the development of a larger subject is the characteristic function of the paragraph, for, though completely isolated paragraphs have their uses, they are not so common as contributing paragraphs.

Related and Unrelated Paragraphs. — It is obvious that all paragraphs included in a properly organized compo-

sition are related to one another in greater or less degree; otherwise they would not appear in the composition at all. It is equally obvious that some are more closely related to one another than others. Some topics which constitute separate steps in the development of a larger subject could not under any conditions be combined in one paragraph; others might be combined or separated as the circumstances required. The problem of separate or combined treatment of related paragraphs is one of the most difficult connected with sound paragraphing. The most casual consideration will in most cases be sufficient to show that two unrelated topics belong apart; but it requires some degree of discriminating judgment to determine whether related topics belong apart or together. In answering this question it is of the first importance to keep in mind that, in the whole composition, the paragraph is a group of sentences developing a topic that is not only single but important also, whether its importance be a matter of Clearness or of Force. Good paragraphing does not consist merely in setting off by indentation every separate or sharply defined division of the thought. Such procedure leads to overparagraphing and may be very bad indeed. Many sharply defined divisions of the thought are no more than mere subdivisions of more important and more inclusive topics, and therefore should be included under those topics. If, however, they are of sufficient importance for separate treatment, or if, because of their difficulty or the amount of material they furnish, they require fuller development, they should be separated and marked off by indentation. The reason for so separating them does not lie in their being merely separate steps in the thought, but in their being separate and important steps. This twofold requirement is the key to the difficulty of paragraphing related topics.

But let us clarify these principles by applying them to particular cases. In the following summary of the plot of Shakspeare's *Richard III*, each paragraph gives the substance of the action of a single act. Manifestly every paragraph is of the unrelated type; that is, no two of the paragraphs could properly be combined into one:

I. Richard, Duke of Gloucester, resolves to obtain the crown of England, notwithstanding the fact that he is not in the direct line of succession. He aims a secret blow against his brother Clarence, who is involved by him in a quarrel with their brother King Edward IV, and immured in the Tower, where he is shortly afterwards murdered. Gloucester next seeks to strengthen his cause by suing for the hand of Lady Anne, which he wins in the very presence of the corpse of her father-in-law, Henry VI, dead at his hands, and despite the fact that her husband had also been slain by him.

II. King Edward, in declining health, seeks to foster peace in his realm. He dies, and his young son Edward, Prince of Wales, is summoned to London to be crowned. Before he arrives, Gloucester, who is made lord protector, finds means to weaken the prince by imprisoning and afterwards executing three noblemen of the latter's party.

III. Richard meets the prince and his younger brother in London, and under pretext of assigning them a lodging imprisons them in the Tower. Lord Hastings, a powerful nobleman, faithful to the royal line, is beheaded, also by Richard's orders. The Duke of Buckingham upholds Gloucester, and is largely instrumental in obtaining for him the coveted crown.

IV. Buckingham, however, hesitates when the new King, Richard III, desires at his hands the lives of the two princes; and he is further disaffected by the king's refusal to grant him a certain earldom previously promised as a reward for his support. He accordingly forsakes Richard and seeks to unite his strength with that of Henry, Earl of Richmond, who is taking up arms against the usurping monarch. Buckingham is taken prisoner and soon afterwards put to death. The two boy princes are assassinated in the Tower; and Queen Anne is secretly put to death in order to leave Richard free for an alliance with the heiress of York, Elizabeth, daughter of Edward IV, for whose hand he sues to her mother.

V. In the meantime Richmond has invaded England and encounters Richard's forces at Bosworth Field in Leicestershire. The king, though disquieted on the preceding night by visions of his many slain victims, fights desperately; but his forces are defeated and he himself is slain by Richmond. The victor is recognized as King Henry VII, and by marriage with Elizabeth of York brings to a close the long contention between the rival houses of York and Lancaster.

—McSpadden: *Shakespearian Synopses*.

In the foregoing selection the problem of paragraphing is very simple. In the following, however, it is more complex on account of the presence of both related and unrelated topics:

1. In the course of a December tour in Yorkshire, I rode for a long distance in one of the public coaches on the day preceding Christmas. The coach was crowded both inside and out with passengers who, by their talk, seemed principally bound to the mansions of relations or friends to eat the Christmas dinner. It was loaded also with hampers of game and baskets and boxes of delicacies; and hares hung dangling their long ears about the coachman's box, presents from distant friends for the impending feast. I had three fine rosy-cheeked boys for my fellow-passengers inside, full of buxom health and manly spirit which I have observed in the children of this country. They were returning home for the holidays in high glee, and promising themselves a world of enjoyment. It was delightful to hear the gigantic plans of the little rogues and the impracticable feats they were to perform during their six weeks' emancipation from the abhorred thralldom of book, birch, and pedagogue. They were full of anticipations of the meeting with the family and household, down to the very cat and dog; and of the joy they were to give their little sisters by the presents with which their pockets were crammed; but the meeting to which they seemed to look forward with the greatest impatience was with Bantam, which I found to be a pony, and according to their talk possessed of more virtues than any steed since the days of Bucephalus. How he could trot! how he could run! and then such leaps as he would take—there was not a hedge in the whole country that he could not clear.

2. They were under the particular guardianship of the coachman, to whom whenever an opportunity presented they addressed a host of questions, and pronounced him one of the best fellows in the world. Indeed, I could not but notice the more than ordinary air of bustle and importance of the coachman, who wore his hat a little on one side, and had a large bunch of Christmas greens stuck in the buttonhole of his coat. He is always a personage full of mighty care and business, but he is particularly so during this season, having so many commissions to execute in consequence of the great interchange of presents. And here, perhaps, it may not be unacceptable to my untraveled readers to have a sketch that may serve as a general representation of this very numerous and important class of functionaries, who have a dress, a manner, a language, and air, peculiar to themselves, and prevalent throughout the fraternity; so that wherever an English stage coachman may be seen, he cannot be mistaken for one of any other craft or mystery.

3. He has commonly a broad, full face, curiously mottled with red, as if the blood had been forced by hard feeding into every vessel of the skin; he is swelled into jolly dimensions by frequent potations of malt liquors, and his bulk is still further increased by a multiplicity of coats, in which he is buried like a cauliflower, the upper one reaching to his heels. He wears a broad-brimmed, low-crowned hat; a huge roll of colored handkerchief about his neck, knowingly knotted and tucked in at the bosom; and has in summer time a large bouquet of flowers in his buttonhole—the present, most probably, of some enamored country lass. His waistcoat is commonly of some bright color, striped, and his small clothes extend far below the knees to meet a pair of jockey boots which reach about halfway up his legs.

4. All this costume is maintained with much precision; he has a pride in having his clothes of excellent materials; and notwithstanding the seeming grossness of his appearance, there is still discernible that neatness and propriety of person which is almost inherent in an Englishman. He enjoys great consequence and consideration along the road; has frequent conferences with the village housewives, who look upon him as a man of great trust and dependence; and he seems to have a good understanding with every bright-eyed country lass. The moment he arrives where the horses are to be changed, he throws down the reins with something of an air and abandons the cattle to the care of a hostler, his duty being merely to drive from

one stage to another. When off the box his hands are thrust into the pockets of his greatcoat, and he rolls about the inn yard with an air of the most absolute lordliness. Here he is generally surrounded by an admiring throng of hostlers, stableboys, shoe-blacks, and those nameless hangers-on that infest inns and taverns and run errands and do all kinds of odd jobs for the privilege of battenning on the drippings of the kitchen and the leakage of the taproom. These all look up to him as to an oracle, treasure up his cant phrases, echo his opinions about horses and other topics of jockey lore, and above all endeavor to imitate his air and carriage. Every ragamuffin that has a coat to his back thrusts his hands in the pocket, rolls in his gait, talks slang, and is an embryo "coachey."

5. Perhaps it may be owing to the pleasing serenity that reigned in my own mind that I fancied I saw cheerfulness in every countenance throughout the journey. A stage coach, however, carries animation always with it, and puts the world in motion as it whirls along. The horn sounded at the entrance of a village produces a general bustle. Some hasten forth to meet friends; some with bundles and handboxes to secure places and in the hurry of the moment can hardly take leave of the group that accompanies them. In the meantime the coachman has a world of small commissions to execute. Sometimes he delivers a hare or pheasant; sometimes jerks a small parcel or newspaper to the door of a public house; and sometimes, with knowing leer and words of sly import, hands to some half-blushing, half-laughing housemaid an odd-shaped billet-doux from some rustic admirer. As the coach rattles through the village every one runs to the window, and you have glances on every side of fresh country faces and blooming, giggling girls. At the corners are assembled juntos of village idlers and wise men, who take their stations there for the important purpose of seeing company pass; but the sagest knot is generally at the blacksmith's, to whom the passing of the coach is an event fruitful of much speculation. The smith, with the horse's heel in his lap, pauses as the vehicle whirls by; the cyclops around the anvil suspend their ringing hammers and suffer the iron to grow cool; and the sooty specter in brown paper cap, laboring at the bellows, leans on the handle for a moment and permits the asthmatic engine to heave a long-drawn sigh, while he glares through the murky smoke and sulphurous gleams of the smithy.

— Washington Irving: *The Sketch Book*.

The first paragraph of this section describes chiefly the schoolboys, who are among the passengers on the coach. Paragraphs two, three, and four describe a typical coachman. Paragraph five develops the topic stated in the sentence, "A stage coach, however, carries animation always with it, and puts the world in motion as it whirls along." Paragraphs one and five are of the unrelated type; that is, the topics which they develop are so clearly distinct from the others that they ought not to be combined. Paragraphs two, three, and four, on the other hand, are of the related type: together they describe one person, the typical stage coachman. Paragraph two presents a few general details about him; paragraph three pictures his personal appearance and dress; paragraph four gives an impression of his personality and behavior. These three aspects of the man, since they are all so closely related to one topic, might, under certain conditions, have been treated in a single paragraph; Irving has quite properly treated them in three. What, then, are the considerations which determine whether such closely related subdivisions had better be combined or separately treated? We cannot frame any rigid rule to guide us, for paragraphing is not subject to rigid rules; but we can derive a principle that is almost as sure a guide as a hard and fast rule would be. If Irving had had much less detail to present in each subdivision, so that the whole description of the coachman might have been about as long as one of the adjacent paragraphs, he might well have presented it in a single paragraph. But if he had put all that he has said into a single paragraph, that paragraph, measured by the scale of the others, would have been too long and, moreover, would probably have imposed too great a strain on the reader's attention. If, on the other hand, he had written a group of only two or three sentences on each subdivision, each group would have been too short for a paragraph.

Before attempting to see more clearly why the description of the coachman is well paragraphed, let us remind ourselves again that, in general, a good paragraph develops a single and important topic, or division of the subject matter of the whole composition. If the description were written in one paragraph, the paragraph would be too long, not only because it would be out of proportion to the others, and might, moreover, tax the reader's attention unnecessarily, but also because it would develop, not a single important division, but three important divisions of the subject. If, however, much less detail were given under each topic, whether because the subject did not furnish more or because the importance of the topic did not require more, then all three topics ought to be combined under some such larger heading as "A Description of the Stage Coachman." They ought to be so combined for the reason that, if each stood as a separate paragraph, the paragraphs would be too short; each would deal with a topic which, though single, would not be sufficiently important to be set off by indentation. Only two of the methods considered, then, are good; the compressed treatment of the related topics in one paragraph and the expanded treatment in three paragraphs. For this particular description, with its full detail, the last method is the best.

The Principle of Related Paragraphs Definitely Stated.

— From this conclusion we may derive a general principle which, though usage in this matter is by no means exactly standardized, will be found applicable to most cases that may occur: *Two or more related topics should be combined in one paragraph if they are comparatively unimportant or furnish comparatively little material; they should be separated and developed if they are important or furnish sufficient material for a full paragraph.* Just how long a full paragraph should be is again a matter of comparison.

The paragraph from Macaulay's *History*, which is made up of several related subdivisions, is as long in itself as the average weekly theme; but it is part of a long chapter, which, in turn, is part of a long book. The scale of the whole is much larger than that which guides the student in any of his work. If each of the six or seven subdivisions were set off by indentation, the result would be overparagraphing. Similarly, in a student's composition, a related paragraph of two or three sentences detached from one or ten or twelve on the same general topic is probably too short, and, if it does not warrant fuller development, had better be combined with the longer paragraph.

In general, separate treatment of related topics demands full treatment. It should be noted, however, as an exception, that, for the sake of greater Clearness or Force, related subdivisions may be separately indented. Compare the paragraphing in the following selections:

1. The American Federation of Labor expects governments — national, state, and local — to adopt every measure necessary to prevent unemployment. During the period of reconstruction every wage earner should be afforded the opportunity of suitable employment and an income and sustenance sufficient to enable him, without the labor of mother and children, to maintain himself and family in health and comfort and to provide a competence for old age with ample provision for recreation and good citizenship. Governments should (1) prepare and inaugurate plans to build model homes for the wage earners; (2) establish a system of credits whereby the workers may borrow money for a long term of years at a low rate of interest to build their own homes; (3) encourage, protect, and extend credit to voluntary, non-profit-making, and joint-tenancy associations; (4) exempt from taxation and grant other subsidies for houses constructed for the occupancy of their owners; (5) relieve municipalities from the restrictions preventing them from undertaking proper housing plans; (6) encourage and support the erection and maintenance of houses where workers may find lodging and nourishing food during the periods of unemployment.

— Samuel Gompers: *The Demands of Labor*.

2. To attain them the workers must be assured that they are guaranteed and encouraged in the exercise of their right to organize and associate with their fellow workmen in the trade unions and deal collectively with employers through such representation of their unions as they may choose, for their improved economic and industrial conditions and relations.

Perhaps the following might be regarded as a summary of demands to be satisfied in the pending readjustment of conditions:

No wage reduction.

No lengthening of the working day.

Opportunity for suitable, regular, remunerative employment.

A workday of not more than eight hours; a work week of not more than five and a half days.

Protection for women and children from overwork, under-pay, and unsuitable employment.

Increased opportunity for both education and play for children.

The elimination of private monopolies, and protection from the extortions of profiteers.

The final disposition of the railroads, telegraph, telephone, and cable systems to be determined by the consideration of the rights and interests of the whole people, rather than the special privileges and interests of a few.

Comfortable, sanitary homes and wholesome environment, rather than elaborate improvements of no special benefit to the masses of the people.

Heavier taxation of idle lands, to the end that they may be used for the public good.

A government made more responsive to the demands of justice and the common good by the adoption of initiative and referendum measures.

In a word, any and all measures shall be taken tending toward constant growth and development of the economic, industrial, political, social, and humane conditions for the toilers, to make life the better worth living, to develop all that is best in the human being, and to make for the whole people a structure wherein each will vie with the other in the establishment of the highest and best concepts and ideals of the human family.

—Samuel Gompers: *The Demands of Labor*.

When two or more related topics are designated by one topic sentence, the topic sentence may be included as a part of the first.

I will admit that a very good case can be made out in favor of some other objects of natural affection. For example, a fair apology has been offered by those ambitious persons who have fallen in love with the sea. But, after all, this is a formless and disquieting passion. It lacks solid comfort and mutual confidence. The sea is too big for loving, and too uncertain. It will not fit into our thoughts. It has no personality because it has so many. It is a salt abstraction. You might as well think of loving a glittering generality like "the American woman." One would be more to the purpose.

Mountains are more satisfying because they are more individual. It is possible to feel a very strong attachment for a certain range whose outline has grown familiar to our eyes, or a clear peak that has looked down, day after day, upon our joys and sorrows, moderating our passions with its calm aspect. . . .

Trees seem to come closer to our life. They are often rooted in our deepest feelings, and our sweetest memories, like birds, build nests in their branches. . . .

—Henry Van Dyke: *Little Rivers*.

Types of Related and Unrelated Topics.—Though the writer must exercise his own judgment in every particular case to determine which topics are related and which unrelated, he will be assisted by the knowledge that certain types are usually related and others unrelated. For example, a general idea and a concrete illustration are related ideas, and may be treated together or apart according as the treatment is compressed or expanded. The same is true of two ideas which are compared or contrasted, or of a cause and its effect. On the other hand, paragraphs of introduction, transition, and conclusion are usually unrelated in respect to any of the paragraphs that develop the body of the composition, and should be separately in-

dented. Usage differs, however, in respect to short introductory and concluding statements touching the subject matter of the whole composition. Some writers separate them; others incorporate them in paragraphs dealing with the first or last steps in the development of the subject.

First and Last Paragraphs.—Students are sometimes taught that every composition should contain an introduction and a conclusion. This is by no means the case. A large number of short compositions, and even long ones, do not require any formal introductions or conclusions at all; they simply begin with the first paragraph and end with the last. Of course these paragraphs should be skillfully written so as to attract attention at the beginning to what the writer has to say or to emphasize it at the end; often, such paragraphs call for greater skill than some stereotyped introductions and conclusions. Many good novels and short stories begin and end with dialogue, often with a single effective speech. A simple explanation or argument may begin with the first important integral step in the presentation of the matter in hand. There is a difference between such beginnings and endings and formal introductions and conclusions. The purpose of an introduction is to introduce, and of a conclusion to conclude. A formal introduction may vary in character. It may give the necessary history on which a narrative is based; it may tell the reader why the writer was moved to write on the subject at all; it may state beforehand an idea to be elucidated or a case to be proved. If it does any of these things, or things like them, because it needs to do them, it serves a genuine purpose and has a deserved place in the composition. Otherwise it is wholly superfluous and should be discarded. Similarly, a formal conclusion may, among other things, summarize or reemphasize the central idea that has already been pre-

sented in detail. The essential character of the introduction or the conclusion is to be found in the fact that each is concerned with some matter of the whole composition rather than with any detail, whereas a first or a last paragraph is concerned merely with an important detail. This distinction should be clearly understood, for habitual addiction to the mechanical and unnecessary writing of formal introductions and conclusions has proved the pitfall of many an earnest but untrained writer.

The Paragraphing of Dialogue.—In general, in dialogue each person's speech is set off in a separate paragraph, whether the speech be long or short. Besides the quoted speech, the dialogue paragraph may contain also such words as "he said," "she replied," and the like, and the author's narrative or descriptive comment on the accompanying action. If a speech occurs at the end of a paragraph of narrative or description, it may be separately indented.

The captain's gaze became thoughtful. And now the confession was over, the iron-bound feeling of Powell's throat passed away, giving place to a general anxiety which from his breast seemed to extend to all the limbs and organs of his body. His legs trembled a little, his vision was confused, his mind became blankly expectant. But he was alert enough. At a movement of Anthony he screamed in a strangled whisper:

"Don't, sir! Don't touch it."

The captain pushed aside Powell's extended arm, took up the glass and raised it slowly against the lamplight. The liquid, of very pale amber colour, was clear, and by a glance the captain seemed to call Powell's attention to the fact. Powell tried to pronounce the word, "dissolved," but he only thought of it with great energy which, however, failed to move his lips. Only when Anthony had put down the glass and turned to him he recovered such a complete command of his voice that he could keep it down to a hurried, forcible whisper—a whisper that shook him.

"Doctored! I swear it! I have seen. Doctored! I have seen."

Not a feature of the captain's face moved. His was a calm to take one's breath away. It did so to young Powell. Then for the first time Anthony made himself heard to the point.

"You did! . . . Who was it?"

And Powell gasped freely at last. "A hand," he whispered fearfully, "a hand and the arm — only one arm — like that."

He advanced his own, slow, stealthy, tremulous in faithful reproduction, the tips of two fingers and the thumb pressed together and hovering above the glass for an instant — then the swift-jerk back, after the deed.

"Like that," he repeated growing excited. "From behind this." He grasped the curtain and glaring at the silent Anthony flung it back disclosing the forepart of the saloon. There was no one to be seen.

— Joseph Conrad: *Chance*.

If dialogue is merely a contributing detail of the development of a narrative, descriptive, expository, or argumentative topic, it is not separately indented; as in the following illustration:

Other houses, as has been seen, provide good meals for their employees at cost price. This house, then, will provide excellent meals, free of charge! It will install the most expensive kitchens and richly spacious restaurants. It will serve the delicate repasts with dignity. "Does all this lessen the wages?" No, not in theory. But in practice, and whether the management wishes or not, it must come out of the wages. "Why do you do it?" you ask the departmental chief, who apparently gets far more fun out of the contemplation of these refectories than out of the contemplation of premiums received and claims paid. "It is better for the employees," he says. "But we do it because it is better for us. It pays us. Good food, physical comfort, agreeable environment, scientific ventilation — all these things pay us. We get results from them." He does not mention horses, but you feel that the comparison is with horses. A horse, or a clerk, or an artisan — it pays equally well to treat all of them well. This is one of the latest discoveries of economic science, a discovery not yet universally understood.

— Arnold Bennett: *Your United States*.

Summary of the Chapter. — We have seen that paragraphs may be isolated, that is, complete in themselves, or contributing, that is, having each its share in the development of a larger subject. Whether a paragraph is isolated or contributing, it is, in effect, a short composition in itself, and, as such, is subject to the structural laws governing a whole composition. Contributing paragraphs are of two general kinds, related and unrelated. The former must stand alone; the latter may or may not be combined. In general, they should be combined unless, by reason of their importance or the fullness of their detail, they require full development in accordance with the general scale of the composition. Introductory, transitional, and concluding paragraphs are of the unrelated type; paragraphs containing comparisons, contrasts, and illustrations are of the related type. Dialogue paragraphs follow a definite rule rather than the more flexible principles governing paragraphs of other types.

EXERCISES

I

Develop any one of the following sentences into a composition of one paragraph:

1. The door of the inn opened suddenly, and a flying figure flashed forth, only to be swallowed in the surrounding darkness.

2. The house had all the pathos of a human habitation fallen into decay.

3. The crowded street brought home to me with painful force the age-old contrast between wealth and poverty.

4. "No man liveth unto himself alone."

5. "Loan oft loses both itself and friend."

II

How have Clearness, Force, and Beauty been secured in the following paragraph? Comment specifically, on selection and arrangement of ideas and the use of connective devices:

A public spirit so lofty is not confined to other ages and lands. You are conscious of its stirrings in your souls. It calls you to courageous service, and I am here to bid you obey the call. Such patriotism may be ours. Let it be your parting vow that it shall be yours. Bolingbroke described a patriot king in England; I can imagine a patriot president in America. I can see him indeed the choice of a party, and called to administer the government when sectional jealousy is fiercest and party passion most inflamed. I can imagine him seeing clearly what justice and humanity, the national law and the national welfare require him to do, and resolved to do it. I can imagine him patiently enduring not only the mad cry of party hate, the taunt of "recreant" and "traitor," of "renegade" and "coward," but what is harder to bear, the amazement, the doubt, the grief, the denunciation, of those as sincerely devoted as he to the common welfare. I can imagine him pushing firmly on, trusting the heart, the intelligence, the conscience of his countrymen, healing angry wounds, correcting misunderstandings, planting justice on surer foundations, and, whether his party rise or fall, lifting his country heavenward to a more perfect union, prosperity, and peace. This is the spirit of a patriotism that girds the commonwealth with the resistless splendor of the moral law — the invulnerable panoply of States, the celestial secret of a great nation and a happy people.

— George William Curtis: *The Public Duty of Educated Men*.

III

Paragraph the following selection. Does each paragraph in the revised form represent a separate and important division of the thought? Comment on the arrangement of details for Clearness and Force, and the use of connectives, within each paragraph. Point out the topic sentences:

There are many reasons why I am opposed to the idea of a Woman's Party. In the first place, it is utterly impractical.

Women at present are the apprentices of politics. They have to learn all the tricks of the trade, all the rules of the game. Who is to teach them, except men? If women go off to play by themselves, they will accomplish nothing except mistakes; they will be like the reform party, which, through sheer ignorance and lack of experience, often throws away the fruits of the victory it has gained at the polls. Then, although a Woman's Party never *could* swing the women's vote in any one direction, it would be most undesirable that a Woman's Party *should* do such a thing. On all our most important issues men and women ought not to divide on sex lines. Even if the majority of women should be in favor of some specific piece of legislation, opposed by the majority of men, some men would be sure to agree with the women, and the two groups had better go together. Nothing would do more to develop sex antagonism—an antisuffrage bogey which hardly has shown its head in this country—than a Woman's Party, an organized militancy based on sex. It cannot be too strongly emphasized that women need to work with men. The defects of each group are offset by the good qualities of the other. I have spoken of the weaknesses of women, but men have theirs, too. If the leaders of women are so idealistic that in straining their eyes after lofty theories they stub their toes on lowly facts—on the other hand, men are too much bound by traditions and precedents, by humdrum materialism. Women can learn much from men in the technique of politics, in the devising of "court-proof" legislation, in making it effective after it is passed, in managing public finances. Women, nevertheless, can do much, if they will, to counteract one of the worst defects in men's working out of our system of government—the omnipresent professional politician. From the days of Andrew Jackson we have left the running of our country largely in the hands of the professional politicians, men who went into politics to make a living or because they had an ax to grind. What we need, more than anything else, is the public-spirited citizen who will take the responsibility of watching the workings of government machinery between elections, the disinterested critic who is not an office seeker. As a class, the men best fitted for this rôle are far too busy to fill it. But I believe it can be filled most effectively by the public-spirited, intelligent, high-minded women who have the leisure and an enormous amount of unused energy. As a start to taking such a real part in politics, women should join one of the two big political parties, and *join now*.

They should have a share in making the next political platforms. The independent woman, the "mugwump," should not be deterred by the fact that neither party is precisely to her liking; there, again, the theoretical bent of her mind, her longing for a counsel of perfection, is likely to mislead her. We all have to work with the tools provided for us. The thing to do is to pitch in and try to make the platform of the party we choose more truly representative of our opinions.—Helen Herron Taft: "Women in Politics: a Chance for a Broader Education." *The Woman's Home Companion*, April, 1920.

IV

Which paragraphs in the following selection are unrelated? Which are closely related? Have related topics which have been separately treated been developed with sufficient fullness in relation to the scale of the composition?

The whaling steamer is a small but strongly built ship of from 80 to 90 feet in length. Its distinguishing marks are the crow's nest fitted up on the solitary mast and the harpoon gun in the bows. The harpoon, to which a rope is attached, is shot out from a small cannon fixed right up in the bows of the steamer. Coiled on a pan in the bows is about 40 fathoms of a specially strong and light rope—the foreganger. From this pan or platform the rope passes aft to a winch situated in front of the bridge. This winch is useful in hauling in the whale when dead.

Most of the whales captured at the Faroes are taken within the 100-fathom line, in less than a day's steaming from the islands. As soon as the steamer approaches the whaling-grounds, a man mounts into the crow's-nest and sweeps the sea in all directions with a pair of strong binoculars. The first sign is usually the spouting, when the cry of "Hval, hval," puts everyone on the *qui vive*. The captain, an expert whaler of wide experience in many seas, readily distinguishes the species by the form of the spout. The first school, a small group of sei whales, is passed contemptuously by, our captain explaining that, although he has shot thousands of whales, only three have been of this species.

Soon his patience is rewarded, and toward midnight a solitary blue whale of enormous proportions is seen lazily disporting himself. Although there is no darkness in these latitudes at this time of the year, the captain, who is also a marksman, does

not care to risk a shot at so valuable an animal until the morning is sufficiently advanced to make the shot a practical certainty. On this occasion his luck is in, and a heart-shot kills the leviathan with scarcely a quiver.

The whale is now speedily hauled alongside, and the tail-flukes are cut off, in order to facilitate towing to the station. A steel tube is next stuck into the abdomen and air pumped in to keep the whale afloat, the orifice being stuffed with oakum when the tube is extracted. The harpoon is left in the carcass until the whale is on the flensing platform. With such a valuable catch the steamer makes off post-haste for the whaling-station. When a finner is killed, the steamer will frequently tow the body and kill another whale, and catches up to five finners are made by a steamer on a single cruise. As the steamer passes up the fiord to the station, the Faroe men get wind of the catch, and, as they are particularly fond of the flesh of the blue whale, they hurry along with their canoes for a supply of the meat, which is salted down in barrels for the winter. I found the fresh meat of the blue whale quite good, like tender beefsteak, but perceptibly sweeter.

— J. Travers Jenkins: *A Whale Hunt in the Faroes.*

V

Why is the second form of the following composition by a student better paragraphed than the first. In making your criticism, keep in mind the principles of related and unrelated topics and of proportional development.

I

THE GALLANT DEFENDER OF THE GENERAL ARMSTRONG

Samuel Chester Reid was born in Connecticut in 1783. His father was a naval officer. Samuel entered the navy at eleven years of age, became a midshipman, and gained much experience as sailing master. At the outbreak of the War of 1812, he was commissioned captain, receiving command of the *General Armstrong*, a small privateer, in the fall of 1814.

After running the blockade of the British ships off Sandy Hook, he stood across the Atlantic and, seeking provisions, entered the harbor of the little town of Horta on the island of Fayal, one of the Azores. Few there are to-day who, looking at this little

whitewashed town with its comical fort, realize that within a few rods of that fort the most gallant defense ever made against overwhelming odds took place. That very day, a squadron of British ships entered the harbor. Of course the neutrality of the island should have been respected, but Reid saw by their actions that the British were contemplating an attack, and moved his ship close in-shore.

It seemed madness to attempt resistance, but Reid evidently purposed just that: he rigged up a rope net all round the ship, one not easy to cut or climb over. Every move was as clear under the bright moon as though it were day.

A surprise attack by four boats was severely repulsed by the guns before the British even reached the *Armstrong*. The commodore, angered, sent, after a short delay, about four hundred men in all the boats he had. There were only ninety men on the privateer.

There ensued a furious struggle for nearly an hour; the British fought valiantly, but not one even set foot on the deck of the ship: the delay necessary to make their way past the surrounding net subjected them to a terrible slaughter by pike, cutlass, and pistol. It is said that upward of two hundred British were killed, as compared to two killed and seven wounded on the American side.

Furious at this severe and bloody defeat, the British commodore determined to open fire with his broadsides, regardless of what the shots might do to the houses of the town. A brig advanced to the attack, but well-directed fire beat her off. Realizing that he could not withstand the broadsides of the entire squadron, and having fought his vessel to the last gasp, Reid aimed his "Long Tom" down the hatch, shot a hole through the ship's bottom, and set fire to her. Then he rowed ashore with the flag on his arm as the *Armstrong* sank in a blaze of glory. He fortified himself in the town and was unmolested by the British.

It is exceedingly interesting to note the importance of this engagement aside from the fact that it was an unparalleled example of heroism against odds. The British squadron was on its way to join the expedition against New Orleans, but so many had been killed or wounded that a ship had to be sent back to England and the squadron was delayed at Fayal seven days, holding back the expedition just that length of time.

Since Andrew Jackson came on the scene just three days before the British arrived, it is surely not too much to say that the victory of New Orleans was due to the stubborn defense of the little privateer. In return for his heroism, Reid was received with great acclaim in America and was appointed harbor master of New York. After the war, he made himself prominent in various ways. He possessed a strong inventive talent and invented and erected the first marine telegraph. His system of land telegraphy, by which he could send a message from Washington to New Orleans in two hours' time, far surpassed any then in use and was before Congress for adoption when the Morse system of electric telegraphy was invented. It is important to note that he devised the flag, adopted in 1818, which we now have. After many years out of the navy, he reëntered in 1842, and retired in 1856. He died in 1861, his last words being,

"Now I shall solve the great mystery of life."

II

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Samuel Chester Reid was born in Connecticut in 1783. His father was a naval officer. Samuel entered the navy at eleven years of age, became a midshipman, and gained much experience as sailing master. At the outbreak of the War of 1812, he was commissioned captain, receiving command of the *General Armstrong*, a small privateer, in the fall of 1814. After running the blockade of the British ships off Sandy Hook, he stood across the Atlantic and, seeking provisions, entered the harbor of the little town of Horta on the island of Fayal, one of the Azores. Few there are to-day who, looking at this little white-washed town with its comical fort, realize that within a few rods of that fort the most gallant defense ever made against overwhelming odds took place.

That very day, a squadron of British ships entered the harbor. Of course the neutrality of the island should have been respected, but Reid saw by their actions that the British were contemplating an attack, and moved his ship close inshore. It seemed madness to attempt resistance, but Reid evidently purposed just that: he rigged up a rope net all round the ship, one not easy to cut or climb over. Every move was as clear under the bright moon as though it were day.

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he devised the flag, adopted in 1818, which we now have. After many years out of the navy, he reëntered in 1842, and retired in 1856. He died in 1861, his last words being,

“Now I shall solve the great mystery of life.”

VI

Are separate paragraphs required for the dialogue in the following passage?

The tramp, tramp, tramp of the men could be heard as they crept down the distant halls. Silence fell upon the chapel—a hard silence, a feeling of horror, suppression, and distortion pervaded the air and filled it with something of infinite sadness. I turned my head to look at my wife, and the tears were running down her cheeks—tears that would not be controlled. When the last sound had died down, a keeper appeared at one of the doors, nodded his head, and the guardian at our back said, “We can go now.” I asked if the men had to attend chapel. He said, “Yes, prayers is good for them.” I have been haunted by the chapel service. Never before had I seen anything quite so humiliating, inhuman, and sterile.—Frank Tannenbaum: “Some Prison Facts.” *The Atlantic Monthly*, November, 1921.

VII

Divide the following dialogue into paragraphs:

The room was so silent—though there were more than twenty people in it—that nothing could be heard but the patter of the rain against the window-shutters, accompanied by the occasional hiss of a stray drop that fell down the chimney into the fire, and the steady puffing of the man in the corner, who had now resumed his pipe of long clay. The stillness was unexpectedly broken. The distant sound of a gun reverberated through the air—apparently from the direction of the county-town. “Be jiggered!” cried the stranger who had sung the song, jumping up. “What does that mean?” asked several. “A prisoner escaped from the jail—that’s what it means.” All listened. The sound was repeated, and none of them spoke but the man in the chimney-corner, who said quietly, “I’ve often

been told that in this county they fire a gun at such times; but I never heard it till now." "I wonder if it is *my* man?" murmured the personage in cinder-gray. "Surely it is!" said the shepherd involuntarily. "And surely we've zeed him! That little man who looked in at the door by now, and quivered like a leaf when he zeed ye and heard your song!" "His teeth chattered, and the breath went out of his body," said the dairyman. "And his heart seemed to sink within him like a stone," said Oliver Giles. "And he bolted as if he'd been shot at," said the hedge-carpenter. "True — his teeth chattered, and his heart seemed to sink; and he bolted as if he'd been shot at," slowly summed up the man in the chimney-corner.

— Thomas Hardy: *The Three Strangers*.

CHAPTER X

EXPOSITION AND ARGUMENTATION

Four Kinds of Writing.—In accordance with some of their individual characteristics and their separate purposes, we distinguish four fundamental types of composition, Exposition, Argumentation, Narration, and Description. Although we make this distinction rather sharply for convenience in discussing the characteristics of these various types, we very rarely find any one type entirely by itself. One may contribute to another as a subordinate part, and often one merges into another by imperceptible degrees. Description is almost inevitably a part of a narrative of any considerable length; Narration and Description occur in Exposition; all three may be used in developing an argument. A single chapter in a novel, or a single short story, may consist of narrative passages, descriptions of scenes, and explanations of the motives that actuate certain persons. The real basis of classification is the dominating form or the dominating purpose of each type. The dominating form is easily recognizable in its main features, whatever the character of the contributing elements may be, in a story, an explanation, or an argument. The dominating purpose is perhaps more easily discernible; the purpose of Narration is, on the whole, to tell a story, of Description to reproduce a picture, of Exposition to make intelligible something that was not understood, of Argument to change opinion, or convince. Each type, though it seldom

exists separately, has certain individual characteristics and certain characteristic means by which its dominant purpose may be accomplished. These characteristics will be discussed in this and the following chapter.

Exposition Defined. — Exposition is that form of writing or speaking the purpose of which is to make clear to the reader or the hearer something that he does not already understand. It is formal and sustained explanation. It imparts knowledge; it clears up difficulties; it enables a person to see what he has never been able to see before. Such titles as those often given to books of popular science, the object of which is to make the difficult seem easy, — *Let Me Explain, How It Is Done, How It Is Made*, and the like, — suggest its true character.

The Importance of the Form. — Exposition is one of the most widely used and most important kinds of writing and speaking. No one who speaks or writes at all can get along without it. It is employed, though very informally, no doubt, in ordinary conversation, by even the least educated and the most illiterate. Everybody has some idea that he wishes to elucidate for the benefit of himself or another person. The coach on the athletic field, the student in the class room or in the examination room, the teacher at the desk, the public speaker on the platform, the people's representative in the legislative halls — everybody, from the fan on the bleachers to the President in the White House, uses this unescapable form of discourse. Moreover, a careful study of its resources, and a sustained and painstaking use of it in continued practice, offer one of the most valuable kinds of self-cultivation. Such study and practice tend to produce clear, and, at best, profound thinking, train in the habit of clear expression, and discover invaluable stores of knowledge. The importance of Exposition cannot easily be overestimated.

Clearness the First Requisite.—It is hardly necessary to call attention to the fact that the first requisite of Exposition is Clearness. Whatever other qualities it may have, an explanation must be clear. An explanation that does not explain is often more confounding than ignorance itself. The relation between the ideas and the full development of essential and difficult ideas cannot be slighted or slurred over without serious detriment to the end in view. Sentences must be firm in structure, and the choice of words exact.

Limitation and Selection.—Limitation of the subject and selection in Exposition are determined by several considerations of vital importance. In the first place, the writer must confine himself to what he himself undoubtedly knows and clearly understands. This ought to be an axiom too obvious for comment, but it is frequently ignored, even by some writers of established reputation. A little knowledge and a little understanding are all well enough, provided that the writer stays within their limits. Even within those limits the essentials should be as far as possible mastered. The exposition must not be more ambitious than acquaintance with the subject warrants. On the other hand, half-knowledge may give an excellent advantage as a starting point, particularly if the writer is interested in what he already knows. Equipped with a certain amount of information and aware of the significance of it, he is well qualified for further research. He is under the direction of a fairly competent guide. All that he reads in addition can be related to and coördinated with what he already knows.

In the second place, the writer, in limiting his subject and selecting his material,—and, too, in shaping his presentation,—should consider his reader. What would be clear to one class of readers would be unintelligible to

others, and what would enlighten some would strike others as idle and superfluous. The opening sentences of Krehbiel's *How to Listen to Music*, already quoted on page 12, indicate how definitely a writer may adapt the presentation of his ideas to the knowledge and understanding of those for whose benefit he is writing. It is no doubt true that some writers who are masters of their subjects and are possessed with the desire to give expression to what they know put forth the best that is in them according to the best of their power with little or no regard to any special reading public. This is certainly one way, and a very good way. But in most cases the writer cannot disregard the capacities of his readers if he is desirous of making himself understood.

In the third place, the writer should take special pains in selecting those features of the subject that are the most illuminating. In any form of writing the selection of the most significant aspects is one of the great necessities; but in Exposition it takes a particular turn. Sometimes a single well-chosen fact or phenomenon will, if carefully studied in relation to itself and all its implications, reveal more than all the others connected with the subject. Huxley, explaining why he chose a piece of chalk as the theme of one of his scientific lectures, said, "But in truth, after much deliberation, I have been unable to think of any topic which would so well enable me to lead you to see how solid is the foundation upon which some of the most startling conclusions of physical science rest. A great chapter of the history of the world is written in chalk. . . . Let me add that few chapters have a more profound significance for ourselves. I weigh my words well when I assert that the man who should know the true history of the bit of chalk which every carpenter carries about in his breeches pocket, though ignorant of all other

history, is likely, if he will think his knowledge out to its ultimate results, to have a truer, and therefore a better, conception of this wonderful universe, and of man's relation to it, than the most learned student who is deep-read in the records of humanity and ignorant of those of Nature." Some of the commonest objects can speak with revealing tongues. The flat stone skipped along the surface of a quiet pond or a kite flying in the air can tell much of the scientific principles relating to the flying of heavier-than-air machines, and a study of either might well constitute the major part of a composition on this fascinating subject.

In general, there are certain typical parts of an exposition which may offer a guide to selection. The important steps in a process, the various applications of an idea or a principle,—how it works in this case and in that,—the several parts of a machine, the various uses to which a mechanical device may be put for the simplification of labor, and so on, suggest themselves as natural, outstanding features of things that need to be explained.

Arrangement in Exposition.—Though there is no set scheme of arrangement in Exposition, there are certain types of order that may be followed to advantage, one for one subject, one for another. The basic order is from the simple to the complex, from the familiar to the unfamiliar. Mr. Cleveland Moffat, explaining why a monorail car will run on a single track without tipping over, begins with a very familiar object, the gyroscopic top, with which many people have played in their childhood. Of course, the top itself needs to be explained,—why it stands up at all, and why, the harder it is pushed on one side, the harder it resists the pressure. But the mere behavior of the top is a matter of more or less common knowledge, and affords an excellent starting point for further explanation of the theory involved and of its application to the monorail car.

Often, for the sake of Clearness, it is better to depart from this typical order; it may be more advantageous, as in the explanation of a process, to follow an order that is fundamentally chronological. But even within this chronological order, certain details may be explained in the order of the easiest first and the hardest last. One order is not necessarily the best or the only one; the scheme of arrangement must be decided on in accordance with the nature of the subject and the writer's conception of the most effective method of presentation.

The Value of an Outline.—Because clear relationships are so essential in Exposition, the writer will often be repaid by making a full outline, in which the main headings and sub-headings are closely indicated. In this way he is able to observe and decide which parts are co-ordinate and which subordinate, and just where each main and subordinate part can be most effectively placed. Any simple scheme of lettering and numbering will aid in showing the connection; as, for example, the use of capital letters for the main divisions, of small letters for the divisions subordinate to these, of numbers for even more minor details, and so on. With suggestive indentations, the outline, which in its typical form is familiar to most students, will have some such form as this:

- A.....
 - a.....
 - b.....
 - 1.....
 - 2.....
- B.....
 - a.....
 - b.....
 - c.....
 - 1.....
 - 2.....
 - 3.....

And so on, covering the entire subject matter.

Such an analysis, though it may take considerable time in advance of the actual process of writing, is likely to save much work in recasting.

The Use of Connectives.—In some types of writing many connective devices may prove a hindrance rather than a help. Often in rapid narrative, for example, where the action moves swiftly, it is well to use only the simplest and briefest connectives, and as few of those as possible. Too many are obstacles in the path of the reader when he is eager to get forward with the story. But in Exposition, where rapidity is not the first thing to be desired and Clearness is the chief object, connective devices may be used with a great deal of freedom, always, of course, with the purpose of making the connection between paragraphs and sentences unmistakable. Such words as *therefore* and *so*, and such phrases as *on this account* and *at this point*, are frequently demanded to accomplish what mere juxtaposition of the parts would fail to do. Notice how freely connective words and phrases are used in the following passage:

So, from his own standpoint, it is beyond all question the wise thing for the immigrant to become thoroughly Americanized. Moreover, from our standpoint, we have a right to demand it. We freely extend the hand of welcome and of goodfellowship to every man, no matter what his creed or birthplace, who comes here honestly intent on becoming a good United States citizen like the rest of us; but we have a right, and it is our duty, to demand that he shall indeed become so, and shall not confuse the issues with which we are struggling by introducing among us Old-World quarrels and prejudices. There are certain ideas which he must give up. For instance, he must learn that American life is incompatible with the existence of any form of anarchy, or, indeed, of any secret society having murder for its aim, whether at home or abroad; and he must learn that we exact full religious toleration and the complete separation of Church and State.

Moreover, he must not bring in his Old-World race and national antipathies, but must merge them into love for our common country, and must take pride in the things which we can all take pride in. He must revere only our flag; not only must it come first, but no other flag should even come second. He must learn to celebrate Washington's Birthday rather than that of the Queen or Kaiser, and the Fourth of July instead of St. Patrick's Day. Our political and social questions must be settled on their own merits, and not complicated by quarrels between England and Ireland, or France and Germany, with which we have nothing to do: it is an outrage to fight an American political campaign with reference to questions of European politics. Above all, the immigrant must learn to talk and think and *be* United States.

— Theodore Roosevelt: *American Ideals and Other Essays*.

Full Development Necessary.— Special pains must be taken to tell the whole of the essential truth. The intricate parts of a machine or the nature and application of some difficult principle must not be passed over lightly; at times some obscure point must be elaborated through several related paragraphs, even in a fairly short composition. The writer must form careful judgments regarding the parts that require full and detailed development. When enough is not said, no amount of logical organization will make up for the deficiency. When enough has been said about the difficult parts, the simpler parts depending upon them can be handled with less detail.

Force in Exposition.— In Exposition the principle of Force should be applied in such a way as to make the most essential ideas, on which the subordinate ideas depend, stand out sharply in the reader's mind. All the means of securing Force hitherto considered, — proportional development, the order of climax, skillful repetition, compressed statement, — have their special uses here. One means in particular, however, is especially effective in Exposition in securing both Clearness and Force, — the use of

concrete illustration. The student who reads the works of notably successful expository writers will see that they have employed this means abundantly.

Types of Illustrations. — Three important types of concrete illustration are the typical instance, literal comparison or contrast, and figurative analogy. These three kinds of illustration are widely used and so productive of clear and strong effects in writing that careful attention to them will be amply repaid.

1. **THE TYPICAL INSTANCE.** — A general law is observable in particular objects or phenomena which act uniformly in accordance with it. Conversely, when this general law is explained, the particular facts or phenomena will naturally be cited. They may be cited in large numbers, or one of them, representative of the entire class, may be brought forward as an example. Either method is good; sometimes the citation of a single typical instance will be more illuminating and impressive than the citation of a dozen or more. Of course, the writer must be certain that the particular case selected is really representative of a large class or the class under discussion. Suppose you were attempting to illustrate the general law that rays of light passing into a denser medium from one less dense are bent, or refracted. You might use the common case of the stick, which, half in and half out of the water, appears to be broken. Or if you were trying to show that high explosive shells will do as much damage to a warship if they are dropped in the water alongside as they would if dropped directly upon the deck, you might cite the sinking of the *Ostfriesland*. You might make an even more sustained use of a single case. You might show how the juvenile court works by asking your reader to accompany a single boy, to whom you might even give a definite name, through his experiences from the time when

he was arrested until the time when he has fulfilled the terms of his probation. Again, you might present an array of typical instances in order to reinforce the desired effect. Note how in the following passage the general statement is reinforced by a specific instance:

The minute subdivision of industrial production, and the adaptation of the automatic machine, more than any other single characteristic, defines American production. It determines the intelligence and sex of the worker, demands the temperamentally acquiescent, and finds self-assertion and trade-unionism impossible with "efficiency." What is this technique? What kind of a worker has it demanded and obtained? . . .

An eyewitness at the stockyards describes a scene in one of the large packing-houses. "A month ago," he says, "we stood with a superintendent in a room of the canning department. Down both sides of a long table stood twenty immigrant women; most of them were visibly middle-aged and mothers. 'Look at that Slovak woman,' said the superintendent. She stood bending slightly forward, her dull eyes staring straight down, her elbow jerking back and forth, her hands jumping in nervous haste to keep up with the gang. These hands made one simple precise motion each second, 3600 an hour, and all exactly the same. 'She is one of the best workers we have,' the superintendent was saying. We moved closer and glanced at her face. Then we saw a strange contrast. The hands were swift, precise, intelligent. The face was stolid, vague, vacant. 'It took a long time to pound the idea into her head,' the superintendent continued, 'but when this grade of woman once absorbs an idea she holds it. She is too stupid to vary. She seems to have no other thought to distract her. She is as sure as a machine. For much of our work this woman is the kind we want. Her mind is all on the table.'"

The article from which this selection is taken, "The Technique of American Industry," by Carleton H. Parker, the *Atlantic Monthly*, January, 1920, is filled with concrete instances used to illustrate the subject.

2. LITERAL COMPARISON AND CONTRAST. — Comparison

or analogy, and contrast are also widely employed by expository writers to secure Clearness and Force. The value of comparison in securing Clearness depends upon the fact that the object or the idea with which the comparison is made is already familiar to the reader. With the aid of the writer he then quickly makes the connection with the idea which is being explained. For example, a man who wished to explain to a young boy why smoke goes up the chimney took an iron nut and dropped it into a glass of water. The heavy object, sinking immediately to the bottom, displaced the water, which rose and flowed over the rim of the glass. "Now," said the man, "the cold air outside the chimney is heavier than the warm air within, just as the iron nut is heavier than the water. The cold air descends through the open top, just as the nut descended from the top of the glass, and forces the lighter warm air upward exactly as the iron forces up the water." This simple experiment, used to illustrate a difficult theory, is typical, in its main features, of resources abundantly drawn upon by writers of all grades who desire to present explanations in the clearest and most forceful way.

Often showing the differences between two ideas or two objects will serve to make clear the one less understood. Here, as in the case of comparison, the object or idea with which the contrast is drawn is presumably more familiar than the one being explained. A writer who is telling of the difficulties of educating the people of the Philippines first reviews the record made by the United States in educating the Cubans. In the next paragraph he presents a contrast which accentuates the difficulties that he is discussing. "The Philippines," he says, "presented a vastly different proposition. Situated ten thousand miles away—" and so on.

3. FIGURATIVE COMPARISON.—More often than des-

ultory reading would lead one to believe, analogy in Exposition takes the form of a figure of speech, that is, a prose simile or a prose metaphor. These figures of speech are used, not primarily for adornment, but for Clearness chiefly, and also for Force. They are frequently not chosen by the writer deliberately; they occur to him in an instant. They are the result of an instinctive tendency that we all have, in greater or less degree, to see things in terms of something else. Essential resemblances impress themselves upon the imagination; unessential differences are disregarded, for, if the unessential differences were stressed, the striking parallel would be seriously impaired. These figurative comparisons appear in every form of writing; in no form, perhaps, are they more effective as a means of securing Clearness and Force than in Exposition. Even in conversation, one often hears a speaker say when he is attempting to explain or argue, "Why, putting the ballot in the hands of an ignorant person is just like putting a loaded weapon in the hands of a child," or "It's just like this or that." The spiritual truths of the parables are sometimes expressed in this form: "For the kingdom of heaven is as a man traveling into a far country." Macaulay, trying to explain that poetry declines with the advance of civilization, says: "Poetry produces an illusion on the eye of the mind as a magic lantern produces an illusion on the eye of the body. And, as the magic lantern acts best in a dark room, poetry effects its purpose most completely in a dark age. As the light of knowledge breaks in upon its exhibitions, as the outlines of certainty become more and more definite, and the shades of probability more and more distinct, the hues and lineaments of the phantoms which the poet calls up grow fainter and fainter." This is a striking use of a simile, — for it is just as much a simile as if it had appeared in a poem, — and is

one of a very great many that this writer, who is noted for the Clearness and Force of his style, employs, sometimes with extraordinary aptness. An extended examination of the works of many prose writers will show how figurative is the language in which they write. In the following extract notice that figures of speech are woven into the very texture of the paragraph:

The American tariff had not yet come into operation, and every wheel was turning, every oven baking; and through a drifting veil of smoke the sloping sides of the hills with all their fields could be seen sleeping under great shadows, or basking in the light. A deluge of rays fell upon them, defining every angle of Watley Rocks and floating over the grasslands of Standon, all shape becoming lost in a huge embrasure filled with the almost imperceptible outlines of Wever Hills.

— George Moore: *A Mummer's Wife*.

Personification. — A particular form of figure based on essential resemblance is personification. It is probably most familiar in poetry, but is often found in prose also, and at times, like the simile and the metaphor, even in conversation, as in the following tribute of a soldier to the accomplishment of one of the tanks in the Great War:

“Of all the double-dyed, ridiculous things, was the way that Crème de Menthe person took the sugar factory!” said a Canadian, who broke into a roar at the recollection of the monster’s antics. “Good old girl, Crème de Menthe! Ought to retire her for life and let her sit up on her haunches in a café and sip her favorite tippie out of a barrel with a garden hose for a straw — which would be about her size.”

— Frederick Palmer: *My Second Year of the War*.

This humorous personification has a striking force and vigor; and Force and vigor, — and often Beauty also, — may be secured by the use of personification in its proper place in Exposition and Argument. How deeply has one

thought expressed in this form engraved itself on the minds of generations of readers and hearers:

Charity suffereth long, and is kind; charity envieth not; charity vaunteth not itself, is not puffed up, doth not behave itself unseemly, seeketh not her own, is not easily provoked, thinketh no evil; rejoiceth not in iniquity, but rejoiceth in the truth; beareth all things, believeth all things, hopeth all things, endureth all things.

In modern expository and argumentative prose we find such instances as these:

Patriotism, therefore, so far as it is instinctive, is impulsive, blind, unreasoning, and irreflective. It thrills, it hurrahs, it boasts, it fights and dies without calmly considering what it is all about. It resents a fancied insult without stopping to ascertain whether it is real. It flies to the defense of the supposed interests of its group without inquiring whether the interests are worthy or the danger is actual. It is blind patriotism and springs from the emotional side of the mind. It differs in no essential respect from the impulse of the tiger to defend its young, or from that of the wild cattle of the prairie to defend the herd. It is easily aroused and easily "stampeded."

—Ira Woods Howerth: "Patriotism, Instinctive and Intelligent," *Educational Review*, vol. —, June, 1912.

Then came a great shout from The Flag: "The work that we do is the making of the flag. I am not the flag; not at all. I am but its shadow.

"I am whatever you make me, nothing more.

"I am your belief in yourself, your dream of what a People may become.

"I live a changing life, a life of moods and passions, of heart-breaks and tired muscles.

"Sometimes I am strong with pride, when men do an honest work, fitting the rails together truly. Sometimes I droop, for then purpose has gone from me, and cynically I play the coward. Sometimes I am loud, garish, and full of that ego that blasts judgment.

"But always I am all that you hope to be and have the courage to try for.

"I am song and fear, struggle and panic, and ennobling hope.

"I am the day's work of the weakest man and the largest dream of the most daring.

"I am the Constitution and the courts, statutes and the statute makers, soldier and dreadnaught, drayman and street sweep, cook, counselor, and clerk.

"I am the battle of yesterday and the mistake of tomorrow.

"I am the mystery of the men who do without knowing why.

"I am the clutch of an idea and the reasoned purpose of resolution.

"I am no more than what you believe me to be, and I am all that you believe I can be.

"I am what you make me, nothing more."

—Franklin K. Lane: *Message of the Flag*.

A Figure Based on Exaggeration: Hyperbole.—A figure of speech based, not on similarity, but on exaggeration, is hyperbole. This is a means of securing Force by overstatement, usually recognized without difficulty as such. Like the other figures we have been discussing, it has its root in a common instinct of expression often noticed in the conversation of persons who desire to say things vigorously. Such utterances, frequently inelegant, as "He went up in the air," "I nearly dropped dead when I heard it," or "He was simply bursting with indignation," are familiar instances of this rather pervasive form of speech. In formal writing hyperbole is more characteristic of poetry than of prose, but it occurs in prose, particularly in emotional passages, and often with striking effect. The examples below illustrate its effectiveness in both kinds of writing:

The Hyrcanian desert and the vasty wilds
Of wide Arabia are as throughfares now
For princes to come view fair Portia:
The watery kingdom, whose ambitious head
Spits in the face of heaven, is no bar
To stop the foreign spirits, but they come,
As o'er a brook, to see fair Portia.

—Shakspeare.

I saw the lightning's gleaming rod
Reach forth, and write upon the sky
The awful autograph of God.

— Joaquin Miller.

All hearts turn first to the Fathers of the Republic. Their venerable forms rise before us, in the procession of successive generations. They come from the frozen rock of Plymouth, from the wasted bands of Raleigh, from the heavenly companionship of Penn, from the anxious councils of the Revolution, — from all those fields of sacrifice, where, in obedience to the spirit of their age, they sealed their devotion to duty with their blood. They say to us, their children, "Cease to vaunt what you do, and what has been done for you. Learn to walk meekly and to think humbly. Cultivate habits of self-sacrifice. Never aim at what is not RIGHT, persuaded that without this every possession and all knowledge will become an evil and a shame."

As the boy advances to youth, he is fed like Achilles, not on honey and milk only, but on bear's marrow and lions' hearts. He draws the nutriment of his soul from a literature whose beautiful fields are moistened by human blood.

— Charles Sumner: *The True Grandeur of Nations*.

Hyperbole is to be scrupulously distinguished in practice from careless or intentionally misleading overstatement of a fact or an idea. One is a legitimate rhetorical device; the other is a reprehensible distortion of the truth. When rightly employed, rhetorical overstatement is very impressive, but the excessive use of it weakens rather than strengthens the effect.

The following descriptive paragraphs, which are fundamentally expository in purpose, since the author is endeavoring to give the reader a clear impression of a certain sort of people, illustrates the use in prose of all the figures we have been considering. It contains similes, metaphors, personification, and hyperbole:

It wasn't a pleasant house, being of a dingy, bilious-yellow complexion, with narrow window eyes, and a mean slit of a doorway for a mouth; not sinister, but common, stupid, and uninteresting. If one should happen to be a house-psychologist, one would know that behind the Nottingham lace curtains looped back with soiled red ribbons, was all the tawdry, horrible junk that clutters such houses, even as mental junk clutters the minds of the people who live in them. One knew that the people who dwelt in that house didn't know how to live, how to think, or how to cook; and that if by any chance a larger life, a real thought, or a bit of good cooking confronted them, they would probably reject it with suspicion. . . .

The outside of the house hadn't lied; the inside matched it. Mr. Champneys found himself staring and being stared at by the usual crayon portraits of defunct members of the family, — at least he hoped they were defunct, — the man with a long mule face and neck whiskers; and opposite him his spouse, with her hair worn like mustard-plasters on the skull. "Male and female created He them." Placed so that you had to see it the moment you entered the door, on the white-and-gold easel draped with a silkoline scarf trimmed with pink crocheted wheels, was a virulently colored landscape with a house of unknown architecture in the foreground, and mother-of-pearl puddles outside the gate. Mr. Champneys studied those mother-of-pearl puddles gravely. They hurt his feelings. So did the golden oak parlor set upholstered in red plush; and the rug on the floor, in which colors fought like Kilkenny cats; and a pink vase with large purple plums bunched on it; and the figured wall paper, and the unclean lace curtains, and the mantel loaded with sorry plunder, and the clothespin butterflies. It was a hot and dusty room. The smell of bad cooking of countless miserable meals eaten by men whose digestion they would ruin, clung to it and would not be gainsaid. Mr. Champneys thought the best thing that could happen to such houses would be a fire beginning in the cellar and ending at the roof.¹

Narration and Description in Exposition. — Narration and Description are very freely employed in Exposition.

¹ Taken from Marie Conway Oemler's *The Purple Heights* by permission of the publishers, The Century Company.

Some expositions, like explanations of processes or history, are predominantly in the narrative form. The distinction between Exposition and Description pure and simple is rather difficult to make. It is really determined by the fact that pure Description deals with a single object, whereas expository Description deals with a particular object typical of a class. Such expository Description may be either precise and technical or very picturesque and informal, as in the following examples:

The Parsons turbine, which at present holds the field, consists of a large horizontal steel drum, mounted on a shaft, and revolving inside a cylindrical casing. The latter is "stepped," or has its diameter increased suddenly at intervals towards the exhaust end. Between drum and casing is a space, to give room for rows of blades fixed to the drum and casing alternately. The length of the blades is very carefully adjusted, so that no actual contact may take place between fixed and moving parts, though the gap is made as large as possible to prevent leakage of steam past the ends of the blades.

— Archibald Williams: *Let Me Explain*.

They [the tanks] are like large slugs with an underside a little like the flattened rockers of a rocking horse, slugs between 20 and 40 feet long. They are like flat-sided slugs, slugs of spirit, who raise an enquiring snout, like the snout of a dog-fish, into the air. They crawl upon their bellies in a way that would be tedious to describe to the enquiring specialist. They go over the ground with the sliding speed of active snails. Behind them trail two wheels, supporting a flimsy tail, wheels that strike one as incongruous as if a monster began kangaroo and ended doll's perambulator. (These wheels annoy me.) They are not steely monsters; they are painted the drab and unassuming colors that are fashionable in modern warfare, so that the armor seems rather like the integument of a rhinoceros. At the sides of the head project armored cheeks, and from these stick out guns that look like stalked eyes. That is the general appearance of the contemporary tank.

— H. G. Wells: *Italy, France, and Britain at War*.

Sentence Structure in Exposition.—In general, two types of sentence structure are suitable for Exposition: the short simple or compound sentence for compressed statement of important general ideas, and the closely knit complex sentence, in which subordinate relationships are carefully observed. Note the effectiveness of each type in the following passage, in which Macaulay is explaining the feelings of Garrick, the actor, and Dr. Johnson for each other:

Sudden prosperity had turned Garrick's head. Continued adversity had soured Johnson's temper. Johnson saw, with more envy than became so great a man, the villa, the plate, the china, the Brussels carpet, which the little mimic had got by repeating, with grimaces and gesticulations, what wiser men had written; and the exquisitely sensitive vanity of Garrick was galled by the thought that, while all the rest of the world was applauding him, he could obtain from one morose cynic, whose opinion it was impossible to despise, scarcely any compliment not acidulated with scorn. Yet the two Lichfield men had so many early recollections in common, and sympathized with each other on so many points on which they sympathized with nobody else in the vast population of the capital, that, though the master was often provoked by the monkey-like impertinence of the pupil, and the pupil by the bearish rudeness of the master, they remained friends till they were parted by death.

—Macaulay: *Life of Samuel Johnson*.

Diction in Exposition.—For the sake of Clearness, the diction of Exposition should, on the whole, be as simple and direct as possible. For the technically trained reader technical words are the most direct and economical means of expression, because a single technical word often conveys to one who understands it a meaning that would require many sentences of definition and explanation for a person less informed. It is obvious, on the other hand, that technical terms should be used only when necessary in

writing that is intended for persons without special knowledge, and when used should be explained as simply as the nature of the ideas they represent will allow. In general, it should be remembered that those words are best that convey the sense with the least resistance, and that those are the worst that impose the greatest obstacles to understanding.

ARGUMENT

Relation between Exposition and Argument. — The close relation between the various types of speaking and writing has been commented on in the first section of this chapter. The similarity of Exposition to Argument is, on the whole, very close, so close, indeed, that frequently one cannot be distinguished from the other. If we remember that the chief purpose of Exposition is to make one understand and that the chief purpose of Argument is to make one believe, we can easily see that both purposes may be accomplished at the same time by the same piece of writing, for failure to believe is often the result of failure to understand. Clearing up difficulties means clearing up doubts. Two persons reading the same book or article may be differently affected by it. One was ignorant; the other, skeptical. One learned something he did not know; the other believed something he had formerly questioned. Both readers saw a new light, and each turned it to a different account. The author, of course, did not have to change a single detail of structure, a single method of presentation, or a single word in order to produce the different results. In his long speech on *Conciliation with America* Edmund Burke, before he presents his main arguments in support of his position that England ought to concede to the colonies and that the concession ought to consist in allowing them to return to their former method of taxing themselves in their

own assemblies, consumes a great deal of time in explaining the nature of the object, — that is, the character and circumstances of the colonists, — for which Parliament is to legislate. This explanation is not part of his direct proof; he intends to base his direct proof upon it. Nevertheless he cannot escape the fact that for some of his hearers it is very convincing proof, — a proof of the contention that the American colonies are so rich and prosperous that they are well worth fighting for. Realizing that this conclusion will be drawn, he pauses in the midst of his exposition, like the good debater that he is, in order to refute his opponents.

Since Exposition and Argument are so closely allied, everything that has so far been said in this chapter regarding Exposition applies substantially to Argument. General considerations of the structure of the whole composition, the paragraph, the sentence, and the use of words are, in the main, true of one as of the other. There are, however, some matters of special detail that require particular notice.

Limitation and Selection in Argument. — In limiting his subject and selecting his material, the writer, must, of course, as in Exposition, confine himself to what he knows or can easily acquire and relate to what he knows. He should do more than this: he should confine himself to what he really believes. One argument in favor of debating, that it trains the debater to argue with equal facility and skill on either side of a question, has been stressed too much. The practice of presenting specious arguments which one knows to be false may be excellent mental gymnastics and give thorough training for certain forms of special pleading in the legal profession or the legislative chamber, but, if indulged in to excess, it tends to undermine sound intellectual and moral judgment. Express your own conviction as clearly and as forcibly as you know how; say what

you yourself believe, and not merely what you think you have the cleverness to make somebody else believe. Do not be specious and insincere; speciousness and insincerity are pretty easily detected in the long run, as the force of genuineness and sincerity are sure, sooner or later, to be recognized.

You ought, however, to give legitimate consideration to your readers' attitude toward the question. If you know beforehand how much he believes of the case you are presenting, all the better for your argument. It is a waste of time and energy to plead for what will readily be granted without a word from you. Sometimes, after one has read a good part of an argument, he will say: "Of course; I admit all that, but there are several important points that have not been touched on at all. What about those?" He will probably smile at the futility of your attempt to convince him where he does not require convincing. Always keep before you the points about which there is disagreement, and select those arguments, aimed at the reader's reason or against his prejudices, that will tend to bring about agreement.

No argument is well organized that does not include a discussion of one or more points on the other side of the case. Almost every question has two sides. As long as you leave unrefuted some of the strong points against your position, no matter what your affirmative arguments may be, your case is weak and unestablished. Indeed, a half-dozen or more proofs in support of a position may lose their weight because of a single strong contention against it which remains unrefuted. Burke had a keen sense of the arguments that might be urged against him. He did not wait until they had been urged; he anticipated his opponents; he brought up the points himself in order that he might refute them.

In general, select the strongest and most telling arguments and let the rest go. Do not feel called upon to present everything that could be possibly be said in support of your position. A few unanswerable or not easily answerable proofs will do more to bring about conviction in your reader's mind than a great array of trivialities. Hit a few strong blows, not a hundred feeble ones.

The Title.—A closely phrased title will do much in defining the points at issue. Except in formal debate,—and we are not discussing that form of Argument in this chapter,—it is better not to phrase the title in the form, “Resolved, That . . .”; but there is frequently an advantage in letting the title show very distinctly that the question you are discussing is one under dispute. *In Behalf of the Laboring Man*, for example, indicates more clearly than *Some of Labor's Problems* that the writer intends to argue for a certain position.

Arrangement in Argument.—In general, schemes of arrangement which are suitable for Exposition are suitable for Argument also. In particular, one good form of arrangement proceeds from what is already conceded as true to what is not, provided, of course, that what is admitted is not proved again, but is merely touched on or briefly reviewed as a point of departure. Another closely similar type advances from what may be easily proved to what is more difficult. In certain circumstances, however, it is advisable to establish the most difficult point as soon as possible, and then to clear up the minor difficulties. In order to secure Force, the arguments should be presented in the order of their importance, with the strongest at the end.

Beginnings and Endings.—The first paragraph of an argument may be simply an elaboration of a part or the whole of the first point, or it may take the form of an introduction. Such an introduction may consist of a defi-

nition or explanation of the question, including certain terms to be used, may briefly review the history of the case, may emphasize its practical importance, or may summarize in advance the main points to be proved. None of these things should be done, however, unless it serves the purpose of stimulating interest or of insuring a clearer understanding of the argument that follows. Similarly, the last paragraph may be merely the final argument or it may be a formal conclusion, summarizing the points that have been presented, emphasizing their importance, and so on.

The Brief. — The full outline of the argument, showing the relation between the main and the subordinate points, is called the brief. It does not differ substantially from the full outline used in Exposition, except that, in addition to letters and figures, the connective *for* is liberally employed, as in the following example:

I. The first plan of dealing with the colonists, to change the spirit of resistance by removing the causes, is impossible, for —

A. The growing population, the first cause, cannot be checked, for —

1. The means proposed for checking it, the withholding of land grants, cannot be applied, for —

(a) There is already enough land in private hands to supply the needs of the colonists for a long time to come.

(b) The colonists would occupy the lands without grants.

B. The prosperity of the colonists can be arrested, but such a course would be inexpedient, for —

1. England would be rendering them unserviceable to herself in order to render them obedient.

- C. The colonists' love of liberty, the third cause, is unalterable, for the six causes that have produced it cannot be eradicated:

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.

Illustration in Argument. — In Argument illustration is a very important means of clarifying and reinforcing proof, and may be part of the proof itself. Its use for the latter purpose must be very guarded, however, for it is easy to mistake the mere illustration of a point for proof in support of it, and there is a distinct difference between the two.

THE TYPICAL INSTANCE. — As in Exposition, every typical instance cited must beyond all doubt be typical. It must not be an isolated instance, or one of a few, which may be very exceptional when related to the large mass of facts that bear on the case. The writer ought to say directly, or at least be prepared to show, that the fact or facts he is citing can be duplicated again and again. Inability to do this convicts him of hasty generalization, one of the most pernicious faults in Argument or, for that matter, in any process of logical thinking. Next in futility to the person who, merely because he says several times that a thing is so, expects you to believe it, is the person who makes broad, sweeping statements on the basis of a single fact. It is difficult to determine which has the greater power to darken counsel and make the judicious grieve.

Just what hasty generalization is may be more clearly understood if we consider briefly the nature of the syllogism. The syllogism is the brief statement of a proof in

the shape of a formula. It consists of three terms, a major premise, a minor premise, and the conclusion drawn from both. The major premise consists of the statement of a general truth; as, for example, "All rulers are fallible." The minor premise consists of a particular statement related to the general statement preceding it; as, "King William is a ruler." The conclusion of this syllogism would take the form, "Therefore King William is fallible." Everybody knows, of course, that in Argument and Exposition reasoning processes are not often expressed or even carried on in accordance with this formula. Yet the formula may be of a great deal of value in testing conclusions. Now, the major premise,—that is, the general statement,—should, if it is true, be based upon a very large number of ascertained and well tested facts. Hasty generalization occurs when the thinker or writer tries to erect his own major premise without having observed or tested his facts at all. In its worst form it is often based on a single observation. Americans are very justly irritated—and not infrequently amused—by English travelers who, after spending six hurried weeks in the United States, go home and write a book on the characteristics of the country and the people, or who, having heard a piece of slang or an uncommon localism, are fond of quoting it with the remark, "As the Americans say." Be very careful about the undeniable truth of your major premise. Do not be too quick to say that all small towns are deadening to the intellect simply because you have had an unfortunate experience within the confining limits of your own native place. There may be others that you know not of. This lack of knowledge may be your misfortune rather than your fault; but make an earnest endeavor to find out. A look about you may prove to be extremely enlightening. In the same way, make certain that the particular case

you are dealing with is included under the general statement of the major premise.

One form of hasty generalization is seen in the readiness of some loose thinkers to adopt and apply catchwords, such as "conservatism" or "socialism" and the like, without knowing what such terms mean or imply. In opposing a certain movement, a man may be heard to say, "I have no patience with it; it is merely conservative." Well, what of it? The major premise implied is something like this, "All conservative movements or policies are subversive of human progress." But this is not true. Conservatism is sometimes very bad, but it is sometimes very good. It may contribute to human progress because it does conserve some of the most valuable achievements of human endeavor. Be very cautious about trying to kill a good idea by attaching to it what you think is a bad name. Such reasoning is often of the most shallow type.

COMPARISONS. — There is likewise a danger to clear and sound Argument in the use of comparisons. The great weakness in an analogy, based literally on precedent or figuratively on essential resemblance, is that the points of dissimilarity are more significant than the points of likeness. If you are trying to prove that a free political democracy would produce stability in the government of Mexico because it has been successful in this country, be sure to take into account the difference between the two peoples. Be sure, in any argument from experience or precedent, that the essential conditions are the same; if they are not, in history and character, your argument goes to pieces.

Similarly, a figure of speech that has great value in making an idea clear, may have no value at all in proving its truth. In the passage recently cited from Macaulay, for example, the figure of the magic lantern admirably

clarifies and emphasizes the theory that the images of poetry appear more vivid in a dark than in an enlightened age, for the imagination readily seizes the essential outward features of the similitude. But the simile has no value whatever as proof. There is, after all, no essential connection between the two cases which the reason can accept as valid. Certainly one is not true because the other is true. On the other hand, the figurative analogy used in the following passage really has the value of proof, because the reason accepts the essential points of resemblance, just as it accepts the validity of the literal comparisons that follow. Macaulay is arguing that, though Addison had advised Pope not to recast the *Rape of the Lock*, and though Pope, disregarding Addison's advice, produced in the revised work a brilliantly successful poem, nevertheless Addison's advice was good.

Now there can be no doubt that Pope's plan was most ingenious, and that he afterwards executed it with great skill and success. But does it necessarily follow that Addison's advice was bad? *If a friend were to ask us whether we would advise him to risk his all in a lottery of which the chances were ten to one against him, we should do our best to dissuade him from running such a risk. Even if he were so lucky as to get the thirty-thousand-pound prize, we should not admit that we had counseled him ill; and we should certainly think it the height of injustice in him to accuse us of having been actuated by malice. We think Addison's advice good advice. It rested on a sound principle, the result of long and wide experience. The general rule undoubtedly is that when a successful work of imagination has been produced, it should not be recast. We cannot at this moment call to mind a single instance in which this rule has been transgressed with happy effect, except in the instance of the *Rape of the Lock*. Tasso recast his *Jerusalem*. Akenside recast his *Pleasures of the Imagination* and his *Epistle to Curio*, Pope himself — emboldened, no doubt, by the success with which he had expanded and remodeled the *Rape of the Lock* — made the same experiment on the *Dunciad*. All these attempts failed. Who was to foresee that Pope would, once in his life, be able*

to do what he could not himself do twice, and what nobody else has ever done.

— Macaulay: *Essay on Addison*.

Beauty in Exposition and Argument. — In some types of Exposition and Argument there may seem to be very little room for the element of Beauty. Yet even the most practical or technical of subjects furnish opportunity for regularity, order, and completeness of design and organization, which, as has already been said, are in themselves elements of Beauty. Moreover, there is a very large class of subjects, both for Exposition and Argument, which are in themselves beautiful, and the fitting treatment of which must also have marked characteristics of Beauty. There is use for Argument and Exposition in the imaginative and aesthetic field. As a matter of fact, a large body of lyric and dramatic poetry is essentially expository, and employs some of the methods used in prose Exposition and Argument; as, for example, figurative language and sustained simile and metaphor. The poet embodies a general truth, expresses his own thought and feeling, or interprets a character. The following poem by Shakspeare is just as much an exposition or an argument as if the idea were less beautifully expressed in plain prose:

Let me not to the marriage of true minds
Admit impediments. Love is not love
Which alters when it alteration finds,
Or bends with the remover to remove;
O, no! it is an ever-fixèd mark,
That looks on tempests and is never shaken;
It is the star to every wandering bark,
Whose worth's unknown, although his height be taken.
Love's not time's fool, though rosy lips and cheeks
Within his bending sickle's compass come;
Love alters not with his brief hours and weeks,
But bears it out even to the edge of doom.
If this be error and upon me proved,
I never writ, nor no man ever loved.

Much prose, — even expository and argumentative prose, — is closely akin to poetry, in the use of words of beautiful connotation, figurative suggestion, and melodious sound, in the expression of ideas in strikingly appropriate similes and metaphors that appeal to the imagination, and even in the almost regular rhythm of sentences. Note some of these qualities in the following passage from Ruskin:

Have you ever considered what a deep understanding there lies, or at least may be read, if we choose, in our custom of strewing flowers before those whom we think most happy? Do you suppose it is merely to deceive them into the hope that happiness is always to fall thus in showers at their feet? — that wherever they pass they will tread on herbs of sweet scent, and that rough ground will be made smooth for them by depth of roses! So surely as they believe that, they will have, instead, to walk on bitter herbs and thorns; and the only softness to their feet will be of snow. But it is not intended they should believe; there is a better meaning in that old custom. The path of a good woman is indeed strewn with flowers; but they rise behind her steps, not before them. “Her feet have touched the meadows, and left the daisies rosy.”

— Ruskin: *Sesame and Lilies*.

Expository and argumentative prose tends to grow beautiful when the thought is touched with emotion, and emotion is likely to be the result of sincere conviction. Even what is apparently commonplace subject matter may have the power to stir feeling in the writer, and this feeling will produce occasionally a passage written in a style strongly contrasting with the prosaic context. The following passage is part of Burke's exposition of the prosperity of American industries; in a part of the context he deals with figures and statistics in the most direct and unadorned manner. Yet notice the quality of his style here:

Whilst we follow them [the colonial whale fishermen] among the tumbling mountains of ice, and behold them penetrating into

the deepest frozen recesses of Hudson's Bay and Davis's Straits, whilst we are looking for them beneath the Arctic circle, we hear that they have pierced into the opposite region of polar cold, that they are at the antipodes, and engaged under the frozen Serpent of the south. Falkland Island, which seemed too remote and romantic an object for the grasp of national ambition, is but a stage and resting-place in the progress of their victorious industry. Nor is the equinoctial heat more discouraging to them than the accumulated winter of both the poles. We know that whilst some of them draw the line and strike the harpoon on the coast of Africa, others run the longitude and pursue their gigantic game along the coast of Brazil. No sea but what is vexed by their fisheries; no climate that is not witness to their toils. Neither the perseverance of Holland, nor the activity of France, nor the dexterous and firm sagacity of English enterprise ever carried this most perilous mode of hardy industry to the extent to which it has been pushed by this recent people; a people who are still, as it were, but in the gristle, and not yet hardened into the bone of manhood.

The possibility of giving beautiful form and expression to what he writes is quite within the range of the student. Even in simple expository and argumentative subjects a certain amount of Beauty is inherent, and a little thought will make its possibilities quite apparent. Such familiar subjects, for instance, as *Some Contemporary Poetry That I Like*, or *The Attraction of the Woods in Winter*, or *In Defense of Old-Fashioned Music*, afford plenty of opportunity to display the charm of personality and the sense of what is really fine. Of course, the quality of Beauty is not a quality that can be forced. The impression that it is something mechanically attached to a piece of writing by way of extraneous adornment is one of the most fatal to effective work. It must be, or at least seem, spontaneous and an integral part of the complete whole. No one should appear to be laboring to be fine. But often one's appreciation of what is fine in one's subject, — an appreciation that may be the outcome of a studious consideration of

it,— will awaken an enthusiasm that needs no forcing or conscious shaping in order to find appropriate expression at the appropriate place.

The Proper Use of Sources of Material.— Every kind of writing requires, in greater or less degree, the use of what someone else has written. Books and magazines must frequently be consulted to clarify and enlarge one's own knowledge or to give stimulus to one's ideas. Such sources of material and suggestions should be used with the utmost care: acknowledgment of the writer's debt to others should be freely made. This can be done in various ways: by means of quotation marks, by such expressions as "William James says in his *The Social Value of the College-Bred . . .*," or by footnotes. Even important ideas which have been completely reexpressed in the writer's own words should not be used without some recognition of the original source if the writer is entirely or for the most part dependent upon them for what he has to say.

EXERCISES

I

Write an exposition of several hundred words on one of the following subjects:

1. Democracy in High Schools
2. Life in a Medieval Monastery
3. What Is a Cathedral?
4. How a Moving Picture Is Taken
5. How to Right a Canoe in the Water
6. The Qualities that Account for the Success of Some Contemporary Novel
7. The Qualities that Account for the Success of Some Eminent Man or Woman of To-day
8. Why a River Changes Its Course
9. Some New Devices for Safeguarding Automobiles
10. How to Learn to Write on a Typewriter by the "Touch" Method

11. How an Intelligence Test Is Applied
12. An Electrical Washing Machine
13. How an Etching Is Made
14. What Is Free Verse?
15. How a Treaty Is Negotiated and Ratified.

II

Make a list of four or five general ideas of importance with which you have become familiar through your reading or your conversation with other people. Select one of these ideas, and in a composition explain it and show some of its significant applications to modern life. An example of such a general idea is the effect of the motor truck on transportation.

III

It is frequently worth while to write a series of related compositions on a group of subjects in some particular field. The development of such a series, in addition to giving valuable training in composition, enlarges and confirms the writer's knowledge of a broad subject with which he may already be somewhat familiar, and in which he already has some interest. Choose one of the group subjects below and develop it in a series of themes; or write on a similar list of your own.

SCOUTING

1. The Purpose of Scouting
2. How the Scout Program Is Presented
3. Holding the Older Boy
4. Adult Leadership and Support
5. Value of the Program to the Community
6. Some Significant Results of Scouting

RADIO TELEGRAPHY AND TELEPHONY

1. Historical Development of Radio Telegraphy
2. Transmitting Apparatus
3. Receiving Apparatus

4. Radio Telephony
5. Commercial Application of Radio Telegraphy
6. The American Radio Relay League

ARMIES

1. The General History of Armies
2. Army Organization
3. Present-Day Armies
4. The French Army
5. The German Army
6. The United States Army

IV

Reduce each of the following statements to a syllogism. Show whether or not each major and minor premise is obviously true.

1. This team is sure to win against us to-day because it is a college team.
2. Coming from a little suburban town as he does, he undoubtedly has a narrow outlook on life.
3. The congressman should be deprived of his seat in the House. He has been guilty of using corrupt means in securing his election.
4. This scheme smacks of trade-unionism. That is all I want to hear about it.
5. We ought not to impose the responsibilities of the chairmanship on Mr. Evans, who is in his eighty-fifth year.

V

Which of the following propositions can best be supported by the citation of typical instances, and which by the use of analogy?

1. Water is a conductor of electricity.
2. There is a big difference between being eminent and being merely prominent.
3. Even a strong man's life reaches its highest point of vigor and service and then declines to feebleness and ineffectiveness.

4. Many a person of great natural talent is compelled by circumstances to spend his days in obscurity.
5. It is safe to say that the proposed system of student government will work in this school.

VI

Why is the reasoning faulty in the following statements?

1. The western colleges and universities are superior to those in the East. I ought to know, for I graduated from a western college myself.
2. You needn't tell me that anybody ever reads *Vanity Fair* for pleasure. I waded through it once, and there's nothing in it.
3. Women ought not to have the vote, because they cannot fight in defense of their country.
4. He has no conscientious scruples about smuggling things in from Europe. He says everybody does it.
5. There's no use in your preparing for this examination. The last time you reviewed the subject, you failed.

VII

Write an argument on one of the following subjects. If the statement of the subject is too long for a suitable title, phrase your own title. Choose whichever side of the question you can support with conviction.

1. The student who is modest and retiring frequently has the best kind of school spirit.
2. The jitney bus is superior to the trolley car as a means of transportation in towns and cities.
3. Our schools should hold a summer session.
4. Submarines should be abolished as an instrument of warfare.
5. Popularity in school and college is more harmful than beneficial.
6. The general efficiency of educational institutions would be greatly increased if "outside interests" should be eliminated.

7. Every American boy and girl should have a thorough course in the history of the United States.
8. A Woman's party should not be formed in the United States.
9. The citizen of a democracy is under special obligations to keep the law of the land.
10. Education should not consist merely in training for an occupation.
11. A woman should not seek employment in positions which can be filled by men.
12. A good many Americans need to be Americanized.
13. Free verse is not poetry.
14. "Love is not love which alters when it alteration finds."
15. Peace tests patriotism no less than war.

VIII

Draw up a group of subjects for Argument similar to those given on pages 249-50; e.g., a series of letters to your school paper advocating some change or reform. Arrange these subjects in the best order. Develop each into a theme of several hundred words.

CHAPTER XI

NARRATIVE AND DESCRIPTIVE ELEMENTS

Narration and Description Defined.—As the previous chapter has brought out, the dividing line between Exposition and Argumentation, or Narration, and Description, is seldom sharply marked, one of these forms being rarely found in literature completely independent of the other three. It is feasible, of course, to discuss any one of them as if it were always a separate type, but in practice it is not so simple to effect its isolation. In nearly every distinct unit of composition, however, some one aim dominates the author, by discovering which we may class his work as expository, argumentative, narrative, or descriptive. We have dwelt at some length on the principles underlying the first two of the four groups; it is now the right moment to deal with those elements of writing which are primarily narrative or descriptive. The essential distinction is readily understood: Narration is devoted to telling a story; Description, to reproducing a picture of some object, scene or being. Only too often the two are so inextricably blended that the process of disentanglement is as futile as it is difficult.

Narration and Description in Our Daily Lives.—The narrative instinct in man was certainly one of the earliest of his attributes to develop, and *Ruth*, the *Odyssey*, and *Beowulf* only confirm what we know from other researches, — that the teller of tales had a recognized place in primitive society. Even in the twentieth century we spend no small portion of our waking hours in chatting about our

own adventures or listening to those of our friends. At the dinner-table we talk over the various incidents of the day: the boys and girls have something to tell about their classroom experiences; the parents have stories to relate to the assembled family. The newspapers which we read every morning and evening are filled with narratives from the first page to the last. But Narration of this kind is usually informal and seldom prolonged. It is not often that any one of us, young or old, undertakes to write down any elaborate narrative. The short story and the novel are left to professional writers. The average man at his daily routine has much of Argumentation and Exposition to carry on in his correspondence; but the need of constructing a carefully built story or of presenting a detailed description does not often arise. From the practical point of view young writers are ill-advised who devote overmuch attention to these highly specialized forms.

Nevertheless the short story and the novel, the biography and the history, as types of Narrative, are so common among us that they cannot be neglected, even though we may never aspire to be actual producers of them. Furthermore, a pleasant approach to English composition may be made by allowing young writers to begin with narrative subjects, in which, as a rule, they are more interested than in those of an expository kind. For these reasons, as well as others, it would be unwise not to touch briefly on the essential features of Narration.

Varieties of Narration. — Narratives are of many kinds, from the most trifling incident or humorous anecdote to an elaborate account of the universe, like Mr. Wells's *Outline of History*. They may vary in length from the four-line joke to the four-volume biography. They may be fictitious, like Dickens's *David Copperfield*, or true, like Roosevelt's account of his own life. They may cover in scope

just one small town or city, or, like Milton's *Paradise Lost*, the realms of Heaven, Earth, and Hell. Wherever a story of any kind is told, there we have Narration.

The Essentials of Narration. — Whatever its type, each narrative has certain features which cannot well be omitted. There must be the characters, about whom the story is being told; there must be the setting, or background against which the characters are reflected; and there must be the plot, which gives the events of the action. In Stevenson's *The Sire de Malétroit's Door*, the characters are Denis de Beaulieu (the hero), Blanche (the heroine), and the Sire de Malétroit (the villain); the setting is the interior of the Sire de Malétroit's castle; and the plot carries the relations of the hero and heroine, in a period from midnight to dawn, from indifference and suspicion to romantic love.

The Characters. — There can be no story, whether of fact or fiction, without a central figure or figures. Whether it be Sindbad or Robin Hood, Satan or Beowulf, David Copperfield or Beatrix Esmond, the great dog in Jack London's *Call of the Wild* or the different animals in Kipling's *Jungle Book*, there must be somebody or something about whom or which the action is woven. The skill of the narrator will be tested in the methods by which he chooses to bring these characters before the reader. Thomas Hardy, for instance, opens his novel *Far from the Madding Crowd* with a description of the hero, Gabriel Oak:

“When Farmer Oak smiled, the corners of his mouth spread until they were within an unimportant distance of his ears, his eyes were reduced to mere chinks, and diverging wrinkles appeared round them, extending upon his countenance like the rays in a rudimentary sketch of the rising sun.”

There follow five moderately long paragraphs of personal description and character analysis, at the close of which the reader may be presumed to be sufficiently well ac-

quainted with the principal male figure in the novel. This leisurely plan is possible, of course, only in a tale of some length; in a brief narrative, such as the average student is likely to be asked to write, the description of the characters must be very short, or else introduced from time to time in the course of the action. O. Henry, for example, begins one of his typical short stories with this portrayal of his heroine:

“Miss Medora resembled the rose which the autumnal frosts had spared the longest of her sister blossoms. In Harmony, when she started along to the wicked city to study art, they said she was a mad, reckless, headstrong girl. In New York, when she first took her seat at the West Side boarding-house, the boarders asked: ‘Who is that nice-looking old maid?’”

In a very much condensed narrative, where the characters are slighted and the plot is the important feature, there may be no special effort to sketch the people concerned. Most narrative, however, is ineffective without good character drawing, and, because of this, Description is likely to assume a prominent position in any artistic story whether short or long.

The Setting.—The setting in any novel also gives an opportunity for Description, for it is this background against which the characters move, and it may affect their lives profoundly. The entire first chapter of Hardy’s *The Return of the Native* is assigned to a description of Egdon Heath, the great stretch of barren land on which the main actors in that dramatic story have their little day. The setting may play only an incidental part in the narrative, but somehow we must be informed whether it is Arabia or Kansas, Sixth Avenue or the Rue de Rivoli. The inn in the opening chapters of Stevenson’s *Treasure Island*, the Edinburgh of Scott’s *The Heart of Midlothian*, the Paris of Dickens’s *A Tale of Two Cities*—all these

are essential to the development of their respective stories. Notice how frequently in the newspapers the reporters take pains to sketch with scrupulous care the spot where a robbery or murder has taken place; this they do instinctively, realizing that the reader will wish to visualize the crime, and can do so only by being made familiar with the setting.

The Plot.—The plot has to do entirely with action, with a series of events, the arrangement of which is determined by the narrator. These events are, as in all writing, the result of a careful selection by the author from a wealth of material, either imaginative or real. The choice of this material is based on a number of factors: the limitations of the subject, the point of view of the writer, the public for which the narrative is intended (whether children or adults, for instance), and the precise aim which the author has in mind. The process of this selection has been discussed at some length in Chapter II, and need not be dealt with again. It should be suggested here, however, that the method of Narration is a decidedly important matter. If the story, for instance, is told in the first person, like Defoe's *Robinson Crusoe* or Thackeray's *Henry Esmond*, the events narrated must be limited to those which come within the personal knowledge of the narrator; if it is related by a third person, outside the story, gifted with supposed omniscience, as in Kipling's *Kim* or Dickens's *Pickwick Papers*, much more may be included. Another interesting method is to have the events recounted, at least in part, by various figures concerned in the story; this is the plan followed in Wilkie Collins's *Moonstone* and Stevenson's *Dr. Jekyll and Mr. Hyde*.

Clearness in Narration.—The three rhetorical principles of Clearness, Force, and Beauty, with which we have already had so much to do, are applicable no less to the

narrative than to any other form of writing. Clearness in story-telling, for instance, requires that there shall be a sharply outlined plot from which all irrelevant details shall be excluded; that nothing shall be kept which does not contribute to the movement of events towards the climax; and that every step in that progress shall be made entirely evident. When the material, — the content, — has been selected, the next step is the problem of arrangement. The simplest method in Narrative is that of more or less rigid chronological order, the system usually followed in history and biography; the author merely places the details which he has already chosen, watching out to see that the course of time is carefully followed. Another scheme of arrangement, often more convincing in a novel, is that which moves from cause to effect, emphasizing not so much the passage of hours as the outgrowth of one situation from another. No small amount of skill is involved in indicating clearly just how one act produces certain consequences.

Clearness in Transition. — It is especially important in Narration to see that the elements of transition are properly handled. If the chronological order is followed from sentence to sentence and paragraph to paragraph, mere juxtaposition will sometimes be sufficient; but the wise writer will resort to the connective devices mentioned in Chapter II, and thus guide his readers on their way through the book. Still more difficult is the achievement of clear transition when the method is that of progressing from cause to effect; here every action must grow logically out of what has gone before.

Force in Narration. — Force in Narration, as in the other forms of discourse, is based largely upon the selection of material, its proper development, and its effective arrangement in the story. By giving the correct proportionate treatment to various elements in the plot, the writer can

focus the reader's attention on what is significant in any train of events. It is important in Narration, especially in the short story, that the opening should arouse interest, and induce the reader to turn on to the next page. Avoid, particularly, trite and commonplace introductions, such as:

"Last Sunday being a warm and pleasant spring day, three friends and I decided to take a walk."

Some writers are peculiarly adept in the art of leading readers on. Consider, for example, the following narrative openings:

"The Frenchman beside me had been dead since dawn. His scarred and shackled body swayed limply back and forth with every sweep of the great oar as we, his less fortunate bench-fellows, tugged and strained to keep time to the stroke."

— Farnol: *Black Bartlemy's Treasure*.

"'One thousand dollars,' repeated Lawyer Tolman, solemnly and severely, 'and here is the money.'

Young Gillian gave a decidedly amused laugh as he fingered the thin package of new fifty-dollar notes."

— O. Henry: *One Thousand Dollars*.

"Shakespeare says something about worms, or it may be giants or beetles, turning if you tread on them too severely. The safest plan is never to tread on a worm — not even on the last new subaltern from Home, with his buttons hardly out of their tissue-paper, and the red of sappy English beef in his cheeks. This is a story of the worm that turned."

— Kipling: *His Wedded Wife*.

The Element of Suspense. — Force in Narration is also dependent largely on the proper management of suspense; that is, saving the most dramatic portion of the story until the end. In detective tales or plays this method has always been employed with good effect: various clues are uncovered, different "suspects" are investigated, the reader being left all the time in doubt as to the real criminal;

then, as a consequence of some quite unexpected turn of events, the true robber or murderer is exposed. In Hawthorne's *Ethan Brand* the expectancy of the reader is maintained until the last paragraph, in which the bones of Ethan Brand "were crumbled into fragments." To disclose all the secrets in the early pages of a story is to leave nothing to lure the imagination, and the book in which this policy has been adopted will remain dusty and unopened on the library shelf.

Force and Proportion.—Force in Narration may also be secured by assigning the right proportional treatment to main and minor elements. Nothing will more seriously weaken a Narrative than long paragraphs devoted to unimportant and uninteresting events. In blocking out the plan for a story, attention must be given to the amount of space which can be allowed to the various incidents. If they are introduced merely to develop the character of some person concerned in the action, they need not have extended treatment; if, however, they have a direct bearing on the plot, it may be wise to deal with each one in detail. Everything depends on the plan and purpose of the writer, who will be judged, as he knows, by the effect which he produces. As the conception of the plot takes form in his mind, he will, if he is skillful, detect instinctively any marks of weakness in his outline, and will make any necessary alterations before the final draft is completed.

Force Achieved through Striking Treatment.—It lies in the power of any trained writer to gain Force through striking treatment of any incident or character. Particularly vigorous or graphic language, an unusual amount of space or detail, a dramatic position towards the close of the book—any one of these devices is bound to produce the effect of Force. Thomas Hardy's *Far from the Mad-*

ding Crowd, for instance, impresses the reader as a series of spectacular episodes, each one carefully led up to and brought to its appropriate climax. Description and Exposition are frequently blended with Narrative when attention is to be centered on a certain phase of the plot.

Beauty in Narration. — Beauty in Narration, as in every other form of composition, is an intangible quality, the secret of which is often difficult to lay bare. The choice of material, the arrangement of details, the selection of words and phrases — all these, of course, may blend to make a narrative artistically complete and beautiful. Sometimes, as in Poe's *Fall of the House of Usher*, the mere use of language will suffice to make a story alluring; again, as in Dickens's *A Tale of Two Cities*, the presentation of a single noble character will give charm to the whole novel. In the finest narrative writing the author has succeeded, through the power of his personality, in welding plot, setting, and characters into a perfect unit, the symmetry of which is in itself a thing of beauty.

History and Biography. — History and biography, or any phase of either, are largely varieties of Narrative. Indeed the process of constructing any form of history or biography is analogous to that employed in writing fiction, except for the fact that the writer, dealing as he is with a single period or a single man, is more strictly confined within a definite field of ideas. In fiction, he is bounded only by the range of his imagination; in biography, he is limited by being able to treat only of the actual incidents within a given period of time. Rhodes, in writing his *History of the United States from 1850 to 1877*, confined himself, by his title, to events in a specified country in a specified era. If we forget this preliminary difference, — which is, in practice, of very little importance, — the principles applicable to prose fiction are

equally applicable, in most respects, to either history or biography. The author must first select his material, taking into consideration his own purpose, the scope of his work, and the reading public which he is addressing. He must then proceed to organize this material in the most effective way, complying with the rules for Correctness, Clearness, Force, and Beauty. Mr. Lytton Strachey's *Queen Victoria*, an admirable example of contemporary biography, illustrates this method: the selection, from an immense quantity of material, of certain facts which seemed important to the author; the arrangement of these facts in a picturesque and appealing way; and the use of a style peculiar to the biographer and calculated, through its tone of deliberate irony as well as its charm of phrasing, to arrest and retain the attention of the reader. The mere recounting of events in chronological order, without trying to relate them to certain tendencies or movements, is the worst kind of Narrative, whether in fiction, biography, or history.

EXERCISES

I. Write a newspaper account of some robbery which has taken place in your town or city.

II. Write a short life of any well-known American author, — Poe, Holmes, Longfellow, Hawthorne, Emerson, Whittier, Irving. Try to avoid a mere chronological list of incidents.

III. Write an account, in the first person, of some interesting adventure which you have had. Try to make your opening attractive, and be sure to save your climax until the end.

IV. Write, in the third person, a story of school life.

V. Write an account of some dramatic episode in American history, such as *The Capture of John André*, *The Battle of Bunker Hill*, *The Purchase of Alaska*, or *The Election of Hayes as President*.

VI. Give the outlines of plots which will suit the following titles:

- | | |
|--------------------------|-----------------------------|
| 1. "Man Overboard!" | 6. Paid in Full |
| 2. Caught in the Act | 7. A Useless Bribe |
| 3. An Unexpected Arrival | 8. A Voice from the Clouds |
| 4. Bread upon the Waters | 9. The Parson's Predicament |
| 5. Revenge is Sweet | 10. The Lost Will |

VII. One of your friends accidentally hits another with a snowball in the eye, injuring him severely. Write the story of the incident:

1. From the point of view of the thrower of the snow-ball
2. From the point of view of the victim
3. From the point of view of a bystander

VIII. Write, in three hundred words, the story of the plot of some well-known modern novel, such as Churchill's *The Crisis* or Wister's *The Virginian*.

IX. Write a section of your autobiography, covering your life up to the age of ten.

X. Write a Narrative in which the character of the principal figure changes from bad to good as the result of an accident.

The Aims of Description.—The object of Description, considered as a separate form of writing, is to present a picture of what the author sees, or wishes us to see, in some object, scene, or living being. Exposition and Description are often closely allied: Exposition, however, usually portrays an object as one of a class; Description aims to separate an object from the class to which it belongs. It is thus the purpose of Description to show certain respects in which a given house or mountain or man is different from other houses or mountains or men. There are distinguishable two specific types of Description, each easily recognized: one has a merely practical value, conveying information which will enable us to identify some object

or person; the other attempts to arouse in the reader some emotion or state of mind. The first can be found in the descriptions of criminals prepared in the police courts, or in the architect's proposals for a building; the second includes any artistic picture in words of an aspect of nature or a product of man's genius. As an illustration of the first, consider the following newspaper advertisement:

GENTLEMAN'S ESTATE: twelve miles out, in residential town, 22 acres, $\frac{1}{2}$ heavily wooded; bordering on beautiful pond; attractive 14-room house, with three baths; stables. Suitable for sanatorium or home.

By way of contrast notice the effect produced by the following paragraph, also a description of a dwelling:

It was a long low cottage, with a hipped roof of thatch, having dormer windows breaking up into the eaves, a chimney standing in the middle of the ridge and another at the further end. The window-shutters were not yet closed, and the fire and candle-light within radiated forth upon the thick bushes of box and laurestinus growing in clumps outside, and upon the bare boughs of several codlin-trees hanging about in various distorted shapes, the result of early training as espaliers combined with careless climbing into their boughs in later years. The walls of the dwelling were for the most part covered with creepers, though these were rather beaten back from the doorway—a feature which was worn and scratched by much passing in and out, giving it by day the appearance of an old keyhole.

Practical Description.—In practical Description, intended to give an absolutely faithful representation of details with photographic accuracy, the chief requisite is complete truth to the original. The reproduction must be exact in every particular. The writer must get his facts through unimpeachable sources, and then present them without comment to the reader. This sort of Description can be managed by any honest and unimaginative mind.

Artistic Description. — Artistic Description attempts to do in words what a painter tries to do in colors, — not to give an exact reproduction, like a photograph, but to show us the scene as it appears to him, modified by his personality. In this kind of Description, details may be eliminated and measurements avoided, the sole object being to produce an impression or to arouse an emotion. It is this type of Description in which we are mainly interested here.

The Selection of Material. — As in all forms of composition, the writer must first select his material, choosing from the mass of details at his disposal those which best answer his purpose. In order to obey the laws of Clearness, he will assemble this material around some particular impression, so that the effect will be distinct and sharp. Notice how, in the following paragraph, everything is based on the word *still* in the first sentence:

She was the central figure of a still landscape. The midday sunshine fell in broad effulgence upon it; the homely dun-colored shadows had been running away all the morning, as if shirking the contrast with the shadows of the golden light, until nothing was left of them except a dark circle beneath the wide-spreading trees. No breath of wind stirred the leaves, or rippled the surface of the little pond. The lethargy of the hour had descended even upon the towering pine-trees growing upon the precipitous slope of the mountain, and showing their topmost plumes just above the frowning, gray crag, — their melancholy song was hushed. The silent masses of dazzling white clouds were poised motionless in the ambient air, high above the valley and the misty expanse of the distant, wooded ranges.

— Murfree: *Taking the Blue Ribbon at the County Fair.* "

Here, again, is a paragraph in which the central theme, although expressed in no single word, is color:

She was in the emerald heart of a world of coral-pink. Softer than scarlet, more glowing than pink, the earth lay suf-

fused, tinted like the embers of a dying fire. Gradually the plains became one rose; deep purple lowered in the sky, orange and gold and pearl; yet still the marvel and the richness of the rose claimed them and won them all, won them into its heart.

— Linn: *The Girl at Duke's*.

The Point of View. — Clearness also requires the maintenance of a predetermined point of view. If the writer places himself at a certain spot, gazing in a certain direction, he must take good care not to include in his description any details which are not visible from his place of vantage. A person imagining himself at the foot of Mount Monadnock, for instance, cannot, without arousing a smile, give a picture of the scenery on the opposite side of the range; nor can he, standing on a hotel piazza, undertake to describe the trampled flowers along a path barely visible two miles away. The writer must aim at consistency in descriptions; and this means simply that he must use ordinary common sense.

Clearness in Arrangement. — The arrangement and organization of the material, when it has once been selected, is a problem largely of making the description clear to the reader. If there are any transitions, the move from one step to another must be rightly indicated, so that it may be followed without any shock to the sense of logical development. Many writers begin, as in some of the paragraphs already quoted, by giving a general impression, which they then proceed to sketch more elaborately in specific details. In the following paragraph, the first sentence makes a general statement, which is then developed by explanatory matter:

Day came in with a shudder. White mists lay thinly over the surface of the plain, as we see them more often on a lake; and though the sun had soon dispersed and drunk them up, leaving an atmosphere of fever heat and crystal pureness from horizon to horizon, the mists had still been there, and we knew that this paradise was haunted by killing damps and foul ma-

laria. The fences along the line bore but two descriptions of advertisement: one to recommend tobaccos, and the other to vaunt remedies against the ague. At the point of day, and while we were all in the grasp of that first chill, a native of the State, who had got in at some way station, pronounced it, with a doctoral air, "a fever and ague morning."

—Stevenson: *Across the Plains*.

Generally speaking, whatever naturally impresses the writer is impressive to the reader, and the order of details should, therefore, be that which the observer notes.

Force in Description. — Force in Description is a matter both of arrangement and of choice of words. Force may be secured by insisting on details which help to build up the single impression desired; it may also be obtained by the use of well-chosen phrases. Here is a paragraph devoted to producing the impression of the commonplace:

At first sight, by the side of Mentone, San Remo is sadly prosaic. The valleys seem to sprawl, and the universal olives are monotonously grey upon their thick clay soil. Yet the wealth of flowers in the fat earth is wonderful. One might fancy oneself in a weedy farm flower-bed invaded by stray oats and beans and cabbages and garlic from the kitchen-garden. The country does not suggest a single Greek idea. It has no form or outline — no barren peaks, no spare and difficult vegetation. The beauty is rich but tame — valleys green with oats and corn, blossoming cherry-trees, and sweet bean-fields, figs coming into leaf, and arrowy bay-trees by the side of sparkling streams: here and there a broken aqueduct or rainbow hung with maiden-hair and briar and clematis and sarsaparilla.

—Symonds: *The Cornice*.

Beauty in Description. — In Description, more perhaps than in any other form of composition, the choice of words will determine the Beauty of the writing. It is here that the fresh and original adjective, the effective noun or verb, will give color and charm to the sentence,

and create the emotion desired. The following examples will show how rightly chosen words will illumine a description:

Beautiful women in silken fluttering gowns, bright flowers holding the mantilla from flushed awakened faces, sat their impatient horses as easily as a gull rides a wave. The sun beat down, making dark cheeks pink and white cheeks darker, but those great eyes, strong with their own fires, never faltered.

—Atherton: *The Pearls of Loreto*.

A huge mass of red and rusty metal lay in the cool embrace of the green field. Swiftly I hurried down the hillside, and as I came nearer I saw that it was indeed, as I had thought, the engine. Tarnished and twisted, he lay there, all his might and beauty departed from him. His iron flanks were streaked with rust; his great wheels, which had thundered so mightily across the hills, hurling him, a fierce black comet, down into the plains where the great cities lie, were turned impotently to the empty blue. And I saw that a butterfly had alighted on the rim of the rusty smokestack, and was lazily opening and shutting its purple wings — graceful, unconscious, and indifferent.

—*The Atlantic Monthly*: "The Discontented Engine."

The wind had dropped. The clouds had rolled from the zenith, and ranged in amphitheatre with distant flushed bodies over sea and land. Titanic crimson head and chest rising from the wave faced Hyperion falling. There hung Briareus with deep-indented trunk and ravined brows, stretching all his hands up to unattainable blue summits. Northwest the range had a rich white glow, as if shining to the moon, and westward, streams of amber, melting into upper rose, shot out from the dipping dusk.

—Meredith: *The Ordeal of Richard Feverel*.

In such passages as these, figures of speech fulfill their proper function of lending a rich and ever-changing Beauty to a writer's style. Often the mere sound of melodious vowels will make a description have an added charm; or one word, magical in its connotation, will make a scene unforgettable.

Character Sketches. — Character sketches, — which come properly under the head of Description, — should aim to deal with mental and moral qualities, not simply with external appearances. A mere enumeration of physical characteristics may be entirely misleading and inadequate. A student who was asked to describe a friend of his father's wrote this paragraph:

Henry J. Rolfe was about 176 pounds in weight, and was five feet, seven inches, in height. His eyes were brown, his nose of the aquiline variety, and his chin rather square and heavy. He wore a faded blue serge suit and a rusty derby hat. On his feet were dark tan shoes, and in his hand he carried an umbrella.

This is an inventory rather than a character sketch; after reading it, we know nothing whatever of the personality of the man "Rolfe." He may be a banker or a brick-layer, a clergyman or a criminal. Compare this description with the following passage, intended to give a distinct impression of a fighting spirit:

His brows, slightly lined upward at the temples, converging to a knot above the well-set straight nose; his full gray eyes, open nostrils, and planted feet, and a gentlemanly air of calm and alertness, formed a spirited picture of a young combatant.

— Meredith: *The Ordeal of Richard Feverel*.

Sometimes a skillful writer, realizing the value of general impressions, will describe his characters only in a broad way, leaving us to imagine the details. This is the method of Thomas Hardy in the following paragraph:

The chief — almost the only — attraction of the young woman's face was its mobility. When she looked down sideways to the girl she became pretty, and even handsome, particularly that in the action her features caught slantwise the rays of the strongly colored sun, and set fire on her lips. When she plodded on in the shade of the hedge, silently thinking, she had the hard, half-apathetic expression of one who deems anything possible

at the hands of Time and Chance, except, perhaps, fair play. The first phase was the work of Nature, the second probably of civilization.

—Hardy: *The Mayor of Casterbridge*.

When we have read this description, we know practically nothing about the young woman's features; yet we know more about her appearance than we could gain from a multitude of trivial measurements.

One of the most graphic descriptions in the English language is the picture of the dying Queen Elizabeth in Green's *Short History of the English People*:

No outer triumph could break the gloom which gathered round the dying Queen. Lonely as she always had been, her loneliness deepened as she drew towards the grave. The statesmen and warriors of her earlier days had dropped one by one from her Council-board; and their successors were watching her last moments, and intriguing for favor in the coming reign. Her favorite, Lord Essex, was led into an insane outbreak of revolt, which brought him to the block. . . . Her own England, the England which had grown up around her, serious, moral, prosaic, shrank coldly from this brilliant, fanciful child of earth and the Renaissance. She had enjoyed life as the men of her day enjoyed it, and now that they were gone she clung to it with a fierce tenacity. She hunted, she danced, she jested with her young favorites, she coquetted and scolded and frolicked at sixty-seven as she had done at thirty. . . . But death crept on. Her face became haggard, and her frame shrank almost to a skeleton. At last her taste for finery disappeared, and she refused to change her dresses for weeks together. . . . Gradually her mind gave way. She lost her memory, the violence of her temper became unbearable, her very courage seemed to forsake her. She called for a sword to lie constantly beside her, and thrust it from time to time through the arras, as if she heard murderers stirring there. Food and rest became alike distasteful. She sate day and night propped up with pillows on a stool, her finger on her lip, her eyes fixed on the floor, without a word. If she once broke the silence, it was with a flash of her old queenliness. When Robert Cecil asserted that she "must" go to bed, the word roused her like a trumpet. "Must!" she exclaimed;

"is *must* a word to be addressed to princes? Little man, little man! thy father, if he had been alive, durst not have used that word." Then as her anger spent itself, she sank into her old dejection. "Thou art so presumptuous," she said, "because thou knowest I shall die." She rallied once more when the ministers beside her bed named Lord Beauchamp, the heir to the Suffolk claim, as a possible successor. "I will have no rogue's son," she cried hoarsely, "in my seat." But she gave no sign, save a motion of the head, at the mention of the King of Scots. She was in fact fast becoming insensible; and early the next morning the life of Elizabeth, a life so great, so strange and lonely in its greatness, passed quietly away.

In this paragraph it is evident that Narration and Description have been inextricably mingled to produce the sketch of the Queen: an anecdote reveals a trait of character; a sharp retort shows that she is still herself. Yet the impression which the reader receives is clear and unified, and the picture is perfectly drawn.

A character sketch in which no narration of any kind is employed is well illustrated in a passage from Joseph Conrad, portraying a South American adventurer:

On one side, General Montero, his bald head covered now by a plumed cocked hat, remained motionless on a skylight seat, a pair of big gauntleted hands folded on the hilt of a sabre standing upright between his legs. The white plume, the coppery tint of his broad face, the blue-black of his moustaches under the curved beak, the mass of gold on sleeves and breast, the high shining boots with enormous spurs, the working nostrils, the imbecile and domineering stare of the glorious victor of Rio Seco had in them something ominous and incredible; the exaggeration of the cruel caricature, the fatuity of solemn masquerading, the atrocious grotesqueness of some military idol of Aztec conception and European bedecking, awaiting the homage of worshippers.

— Conrad: *Nostromo*.

Summary.—The repetition in this chapter of certain basic precepts already emphasized in preceding sections

of this book cannot fail to be noticed. The fact is that the art of writing is founded on some primary laws, applicable to all forms of composition; and that in each form the problem is to make these laws operative, or to adjust them to slightly altered needs. In producing the narrative and descriptive passages which we are called upon to prepare in our everyday lives, it is above all important not to forget these salient points: to choose our material with care, to arrange it with discretion, and to phrase our ideas in language which is fresh and effective. Only thus shall we attain that Clearness, Force, and Beauty which represent the goal of all our endeavors.

EXERCISES

I. Describe (*a*) a forest in midsummer; (*b*) the same forest in midwinter.

II. Write a character sketch, about three hundred words in length, of some historical figure; e.g., Richard I, Henry VIII, Cromwell, Andrew Jackson, Robert E. Lee, Grover Cleveland.

III. Write a description of a masked ball as seen by (*a*) a pleasure-loving girl; (*b*) an old man out of work; (*c*) one of the musicians.

IV. Write sketches of the following:

A Tramp	A Farmer
A Hand-organ Man	A Chinese Laundryman
A Clerk in a Drug Store	A Prosperous Banker
A Kindergarten Teacher	A Nurse

V. Write brief descriptions of each of the following, paying especial attention to your point of view and the details which you present:

A Deserted House	A Palace
A Seaside Cottage	A Hotel
A Fisherman's Cabin	A Bungalow

VI. Write a character sketch of some contemporary public man.

CHAPTER XII

THE PRACTICE OF ORAL COMPOSITION

Reading Aloud. — Reading aloud, a custom which, in a more leisurely period, was fairly popular in cultured homes, has been gradually falling into a kind of disuse. In these days of constant hurry and endless pressing duties, the family as a group seldom have time for gathering round the fireside and enjoying this quiet form of diversion. The present situation is sometimes unfortunate, for practice in reading aloud is unquestionably one of the most profitable features in any system of education, either within or outside school walls. Through it, a man gets used to the tones of his own voice, thus acquiring self-confidence in talking to others. As a result of the intelligent comment of critics, he learns how to correct faulty pronunciation and the indistinct enunciation of words. So, too, he develops an appreciation of sound, of those subtle cadences which so frequently slip by unnoticed in the hasty perusal of a book. He gains, finally, through this kind of reading a new approach to literature, simply through the fact that the mere process of reading aloud, compelling him to go rather more slowly than he might otherwise do, allows time for the phrases of the author to sink into his mind. It has been rightly maintained that one of the best tests of a student's understanding of a book is the skill and feeling with which he reads its passages aloud.

Testing Our Own Writing. — So, too, we can try the quality of our own writing in no better way than by reading it aloud to ourselves, even at the risk of arousing

suspicious as to our sanity. It will be extraordinary indeed if we do not discover in the course of the process some hitherto unnoticed cacophony, some harshness of expression, which our good taste will wish to have removed. Crudities which we slip by in silent reading loom up conspicuously when the sentence is read aloud. It is even more helpful to read our work to people who are competent to correct our notable faults. Thus the reading of a composition in a classroom before the teacher will usually result to our great benefit. Mispronunciations of common words can then be corrected in season; the careless enunciation so prevalent in our country to-day can be improved; and any marked defects in emphasis or tone can be pointed out.

The Need of Oral Composition.—Even more valuable, from a utilitarian aspect, is training in what has been called oral composition,—an exercise less pretentious, but quite as useful as the elocution, so-called, of a quarter of a century ago. Oral composition is simply the process of speaking an orderly and well-constructed story or essay or argument instead of writing it on paper. Standing on our feet before an audience, we speak our ideas, following out exactly the same principles of Correctness, Clearness, Force, and Beauty to which we have been accustomed to adhere in our written themes. It is true that not so much can be expected in oral composition as in carefully prepared written work. The speaker cannot avoid some embarrassment entailed in facing a group of listeners; he has, once the word or phrase has been spoken, no opportunity for revision; and he has no time to ponder over the precise word for a given idea. Practice and experience, however, will make these difficulties seem less terrifying, and he will soon gain skill in the important art of thinking on his feet,—an art which to some men and women has always remained a mystery.

Simple Subjects for Oral Composition.—In aiming at proficiency in oral composition, it is wise to begin in a simple way, with subjects taken from our own personal experiences and requiring, therefore, memory rather than logical development. We are all in the habit of relating incidents in our daily lives, bits of romance or adventure which have left a vivid recollection on our minds. Let us choose, in our early experiments, topics with which we are familiar, and thus be sure that we shall have an abundance of material. The following brief list of titles may offer suggestions which will be helpful as we set about our task:

A Coasting Party	The Masquerade Dance
Catching My Largest Fish	A Tramp up the Mountain
How the Canoe Tipped Over	The Fire at Night
My Fall Through the Ice	The Meanest Thing I Ever Did
Shopping for Christmas	How We Won the Game

It will be advisable to select some narrative subject for practice, and to proceed from this to topics of an expository nature, requiring more careful thought.

The Method of Preparation.—Once having chosen our title,—which should be assigned or selected at least a full day in advance,—we can proceed with our preparation, following closely all the rules which have been laid down in the discussion of written composition. We must, first of all, make a survey of our available material, taking pains to select the details which contribute to the development of the story and will prove entertaining to the auditors. Then come the problems of arrangement, to secure Clearness and Force, and of transition. Here a brief outline may be prepared, covering the important topics to be discussed and written on a card about three by five inches, which can be held in the hand without being too conspicuous. The notes on this may be of the

crudest kind, but they must assist the speaker in keeping to his story. An example of such an outline, written out hastily on the first topic given above, is here illustrated:

A COASTING PARTY

Dinner at My House
Cold Starlight Night
Helen Suggests Coasting
The Start
The Tip-over
The Successful Slide
Others Come Out
The Long Walk Home
Warming up Before the Fire
The Welsh Rarebit to Close the Evening

The selection and organization of material having been completed, it is then advisable to think out and practice the best methods of presenting the story through effective wording and sentence structure. No effort should be made, however, to memorize any portion of the oral composition.

The Method of Delivery.—When called upon by the teacher or presiding officer, the speaker should proceed to the platform before the class, where he can face the members. He should stand erect, in a good firm posture, —not in a slouching attitude, or with his hands in his pockets, or with his body leaning awkwardly against a desk. He should then speak in a clear voice, with careful enunciation and with as much ease as he can muster, consulting the card-outline whenever it seems necessary to do so. It is a good practice to look the audience directly in the eyes, or, at least, to move one's eyes from one face to another, so that each hearer will feel that he is being directly addressed. Any marked affectations or attempt at pompous utterance will be sure to react unfavorably on the audience. Monotony in delivery may be

avoided by varying the force and pitch of the voice, and by changing the position slightly to indicate transitions. It is especially important to talk slowly and distinctly. Most speakers talk too rapidly, and it is far better to go to the opposite extreme than to run the risk of not being understood. We should be careful, of course, not to fall into the common errors of sentence structure and phrasing, and should frame each sentence, so far as possible, in our minds before actually speaking it.

EXERCISE

I. Pronounce the following words in a clear distinct voice. If you are unfamiliar with the pronunciation, look it up in some standard dictionary:

poem	survey	history
column	undoubtedly	different
exquisite	sacrilegious	vaudeville
new	duty	elm
real	address	creek
despicable	illegible	roof
pastoral	accessory	deficit
influence	stomach	deaf

Effectiveness in Delivery. — To be really impressive, a speaker must show, in his manner and presence, the qualities of directness, sincerity, and earnestness. Unless he is genuinely interested in what he is trying to impart, he will certainly fail to interest his audience. A stream can rise no higher than its source, and an indifferent or insincere attitude will throw a chill over everyone within the speaker's hearing. Whatever his native endowment in charm or vigor, he can at least do his best to meet the standard set for him.

Descriptive Subjects. — Descriptive subjects in oral composition are rather more difficult than those of a narrative character, chiefly because the arrangement of ma-

terial cannot be chronological but must be built around one or more central conceptions. In oral composition, the first step in Description is to state definitely what these conceptions are. If our subject is, for instance, *The Old Barn*, we can group our impressions around such words as *loneliness*, *gloom*, *disrepair*, or *ruin*, and make the details which we have in mind fit one of these words. In this way it is possible to make an orderly description without wandering far from the topics on your card. Some suggested subjects may be given here:

A Sunrise from the Mountain Top	The Castle from the Highway
A Flock of Geese	The Front of Some Cathedral
The Ancient Elm	A Storm at Sea
The Ice Storm	The Grand Canyon
A Geyser	The Birthplace of Some Great Man
A Store Window	A Ferry Boat

Expository and Argumentative Subjects.—The attainment of some skill at Narration and Description leads naturally to the attempt at subjects which require, not so much an accurate memory as well-developed logical faculties, and which demand, therefore, training in thinking on one's feet. The best expository subjects with which to begin are those in which the speaker tries merely to explain some process or to justify some course of action, — to do, in other words, precisely what all successful business men are compelled to do many times a day in interviews with purchasers or discussions at board meetings. Confidence and experience are essential factors of success in this kind of oral composition. Someone at the dinner table says, "What do you think, Mr. Jones, of the present conditions in Ireland?" Instead of replying rather fatuously, "Well, they don't look very good" or "I can't make much out of them," you will wish to give an answer

which has some completeness; and, if you have been rightly trained, such an answer can be readily advanced. This is oral composition in practical use.

The Preparation for an Expository Subject.—The preparation for expository subjects is not markedly different from that demanded by other forms of oral composition. The familiar steps of limitation of subject, choice and arrangement of material, and careful phrasing must, of course, be successively taken up. In Exposition, however, it is frequently necessary to consult reference books or magazines in order to secure essential information. Care should be taken in such cases that the phraseology of other writers is never borrowed without a definite statement of the obligation; and the sources from which important facts have been obtained should always be specifically enumerated. In other words, a writer's work is his own, just as his chairs and his desk are his own; and it is equally unethical to appropriate either his rugs or his original ideas.

It is especially important in Exposition and Argument that one advance in thought should grow out of another, and that transitions between sentence and sentence, and paragraph and paragraph, should be so dexterously brought about that the listener will never be confused. In a written composition, the reader has the privilege of returning, if he so desires, to a previous section, and going over it once more to refresh his memory of what has been said; in oral composition, the audience have no such resource to fall back on, but are entirely at the mercy of the speaker. If the latter fails to make an occasional recapitulation, if he does not completely clarify every idea, then the victims of his eloquence will soon be floundering helplessly, without a chance of reaching shore. The following suggested topics will offer practice in oral composition:

The Billboard Nuisance
 How to Prevent Tuberculosis
 How to Get Ready for a Trip Abroad
 The Manufacture of Cloth (Soap, Shoes)
 A Peculiar Foreign Custom
 Taking Care of a Motor Boat
 My Future Occupation
 The Character of Some Great Man
 How to Be a Good Salesman
 The Process of Tanning Leather
 The Need of Good Roads
 The Moral Influence of "Movies"

Illustrated Talks. — In schools where a lantern is available, lectures illustrated by slides or mounted cards will prove a pleasing diversion. Any student can collect material from photographs or magazine illustrations and use them to explain a subject. Sketches of the different phases of machinery motion can actually be made and thrown on the screen. There are manufacturers who supply sets of slides or mounted cards on various subjects at a comparatively small cost. The stimulus offered by the pictures will arouse the best in the speaker, and the audience will be correspondingly interested. Some subjects which have been found to work well in practice are here given:

The Working of a Gasoline Engine
 The Wonders of the Yellowstone National Park
 How a Telephone Operates
 A Ride Through the White Mountains
 Building a Bridge
 The Operation of a Submarine
 The Panama Canal
 The Work of Some Painter or Sculptor
 The Operation of a Machine-gun
 The Grand Canyon
 The Old Missions of California

Argumentation.—When a measure of argument is introduced into oral composition, we are likely to have a debate, with one member of the class pitted against another. The general principles involved in the presentation of an argument on paper have been sufficiently outlined in a previous chapter, and need not be reiterated here. When it comes to oral delivery, the speaker must be careful to use the utmost tact in trying to convince his audience, for civility and courtesy will win a hearing when browbeating will utterly fail. A judicious amount of persuasion is worth hour after hour of bullying as a means of gaining one's end. A justifiable device in any debate is the anticipation of an opponent's argument, and the refutation of it, even before your own argument is complete. Subjects for oral Argumentation should not be too abstruse. It is far better to select topics on which you have already some information, and in which you have some practical interest.

Should Fraternities Be Allowed in High Schools?

Does Student Government Work?

Shall the Honor System in Examinations Be Established?

Is Government Ownership of Railroads Desirable?

Is Free Speech Always to Be Permitted?

Should the Submarine Be Abandoned as an Instrument of Warfare?

Is Domestic Science a Valuable Study in High Schools?

Should Simplified English Spelling Be Adopted in Secondary Schools?

General Principles.—As in written work, the student should make a careful preparation for every exercise in oral composition, consulting the reference books in the library for helpful material and making sure that he has covered all important sources. When he stands before the audience, he ought to feel at ease with regard to the information at his disposal and the method of presentation

which he proposes to use. He can then, freed from these restrictions, devote his attention, while on his feet, to the mental arrangement of his thoughts in phrases and sentences. Any public speaker can, it is true, gain somewhat in smoothness by memorizing his address; but he loses correspondingly in spontaneity. The effect of extemporaneousness is of immense value in impressing an audience, and the orator who appears to be carried away by the impulse of the moment will invariably secure a hearing where the more polished speaker will fail.

Value of Oral Composition.—At the present moment oral composition is one of the most popular features in many school courses in English. It can also be one of the most useful; but only if high standards are maintained and careful preparation required. If the attention of the audience is insisted upon under all conditions, this will stimulate the speaker. A further method of arousing ambition is through prize contests, or asking the class to vote each day for the one whom they consider to be the best contestant. Just so long as the work of oral composition is carried on in a systematic and serious way it will accomplish excellent results, and will justify its inclusion in the curriculum.

CHAPTER XIII

LETTER WRITING

Letter Writing in Everyday Life.—In the life of the average man or woman, letter writing is the form of prose composition most often practised. Very few persons, comparatively speaking, have either the desire or the ability to produce poetry, short stories, novels, essays, biographies, or histories; but we are all obliged, in the course of our daily household or office routine, to carry on no small amount of correspondence of a social and business nature. There is thus a vast mass of prose writing being sent through the mails every twenty-four hours: letters from sons to parents, from one friend to another, from guest to hostess, from manufacturer to consumer. Some business houses send out hundreds of letters in a single day, each one differing in subject slightly from the others. Most of this writing is quite ephemeral and is soon consigned to the waste-basket or the fire; but each letter thus destroyed has been, however insignificant, a bit of prose composition, and, as such, has required some thought and some elementary training in writing. From the practical aspects of composition nothing in this book is more worth discussing than the basic principles of letter writing.

Varieties of Letters.—Nearly all letters may be classified for convenience under one of two great heads,—formal and familiar. The formal letter is the type used, for the most part, in business dealings, in conventional social communication, and in correspondence with those whom we know but slightly if at all,—in short, in all letters where the aim is of a definite kind, like replying

to a request, or giving and seeking specific information. Into such letters the writer puts little of his personality, being content, as a rule, to confine himself to the matter under immediate consideration. The familiar letter, on the other hand, is essentially an expression of individuality, without any ulterior motive. In it, the writer is really chatting, in a friendly way, on paper, just as he would have done under other circumstances with his friend in an easy chair by the fireside, telling echoes of gossip, exchanging reminiscences and hopes, and feeling under no restraint. In such letters the writer actually visualizes his correspondent, and makes a point of pleasing and diverting him. The difference between the spirit of formal and of familiar letters is that between a man dressed up in a frock coat and silk hat at a public ceremony and the same man, comfortably clad in knickerbockers and an old cap, on his way to his favorite fishing resort in the backwoods.

Mechanical Details. — It is but showing ordinary courtesy to our correspondent, whoever he may be, to use unruled white or cream-colored paper, of good quality and convenient size, to write legibly in good ink and with careful attention to the rules for Correctness in spelling, punctuation, and grammar, to fold the letter sheet with some regard to its shape, and, in general, to preserve neatness and order in all the details. Good taste in matters like this is no less important than in our personal appearance, and many a position has been lost by a failure on the part of the applicant to meet these simple requirements.

Conventional Requirements. — There are in any letter well-defined sections the form for which has received a certain sanction from established custom and should, therefore, be followed unless there is an excellent reason for not doing so. These sections are called, in common usage, the heading, the address, the salutation, the conclusion, and the superscription. The body of the letter, containing

the message itself, must also conform to some of the specifications of good society.

The Heading.—The heading is that portion of the letter to be first written, and contains the date and place of writing. Occupying usually the upper right of the page, it includes either two or three lines, the first one or two being devoted to the address of the writer and the third to the date of composition. If abbreviations are employed, they should be properly punctuated; but no punctuation is needed at the end of the line.

Examples

Dunkirk, New York
April 1, 1903

482 E. St. George St.
Philadelphia, Pa.
Aug. 14, 1916

The use of printed or engraved letter-heads of various kinds has been gradually growing more popular, even in familiar correspondence. In such cases the type of stationery will usually determine the position of the date. A common practice is to place it at the lower left of the last sheet, on a line below the signature of the writer.

The Address.—The address, giving the title, name, and location of the person or firm to whom the letter is being sent, is put at the upper left of the first page, on a line just below the heading and just above the body of the letter. It gives substantially the same information as that placed as a superscription on the outside of the envelope, and is merely an additional precaution to ensure the letter's reaching the proper destination. The address is usually omitted in a familiar letter.

The Salutation.—The salutation is an introduction to the body of the letter, and may vary from the highly formal "Sir" to the very intimate "Dearest Mother,"

the type chosen depending, of course, on the degree of intimacy to be expressed. Such forms as "Gentlemen," "Sirs," or "My dear Sir," are ordinarily employed in business correspondence; the more friendly expressions, like "My dear Mr. Jones" or "Dear Mary," may be used in letters of a personal character. The punctuation following the salutation may be left largely to the writer's individual taste, although it is generally considered that the colon or the colon and the dash represent a more formal relationship than the comma or the comma and the dash. It may be noted that the semicolon is never used after the salutation.

Examples of Addresses and Salutations

Messrs. Jones, Heath, and Wells
888 North St., Chicago, Ill.
Gentlemen: —

Mr. J. Waldo Brown
Northfield, Ohio
My dear Sir: —

The Body of the Letter.—The body, or main section, of the letter should begin on the line below the salutation, and should be indented like the usual paragraph in a theme. It should follow, broadly speaking, the structure of any piece of prose composition, having the customary margin on the left and the regular indentation for the opening lines of paragraphs. The tone of the body of the letter will be reserved for later discussion in this chapter.

The Conclusion.—The conclusion of most letters has two parts,—the so-called complimentary close and the signature. The complimentary close is a kind of leave-taking, depending in its form, like the salutation, upon the relationship between the writer and his correspondent. It is placed at the right of the sheet, about

two lines below the concluding sentence of the body of the letter. It may range in fervor from the formal "Yours truly" or "Respectfully yours" to the less restrained "Sincerely yours" and "Cordially yours" and the very intimate "Affectionately yours." Following the complimentary close and about two lines below it is the signature, placed usually slightly to the right. In business letters it is now a sensible practice to place the signature in typewritten form in parentheses just underneath the true signature of the writer, thus removing the difficulties frequently resulting from poor penmanship. The question of capitalization and punctuation is not here one of great moment, but it is not the best practice to capitalize any word in the complimentary close except the first; the complimentary close is itself usually followed by a comma.

Examples

Very truly yours,
CHARLES W. MOORE

Affectionately your friend,
MARY ELLEN SHAW

Typical Forms. — Typical forms of letters, including all except the body, are here given:

189 Genesee Street
Utica, New York
Dec. 8, 1919

Dr. Charles S. Brown
Harrisburg, Pa.
My dear Sir: —

Very truly yours,
HENRY S. CROSBY

Boxford, Mass.
June 17, 1921

Dear Marie, —

Affectionately yours,
CARL

EXERCISE

Write out the proper heading, address, salutation, and conclusion to be used in the following letters:

1. To the Eastman Kodak Company, ordering a camera.
2. To your congressman, asking him to vote for a certain bill.
3. To your roommate of last year.
4. To your former pastor.
5. To your uncle.
6. To the President of the United States, asking for an autograph.

The Superscription. — The superscription, placed on the outside of the envelope, should provide all the information necessary to bring the letter safely to its proper recipient. It should, therefore, be perfectly legible, especial attention being paid to the clearness of street numbers. Generally speaking, the fewer abbreviations the better, except in established forms like "St." and "Dr." The best usage to-day omits any punctuation except that required in abbreviations. The name and address of the writer are often written, or, in business letters, printed, in the upper left-hand corner of the envelope, in order that the letter may be returned if it cannot be delivered.

J. H. Case
Groton, Mass

Mr. Carl H. Anderson
Springfield
Ohio

Business Letters. — The object of a business letter being to discuss some particular subject, that subject should be taken up at once in a clear, direct way, without any circumlocutions or useless preliminaries. The best business letters to-day are confined to a single point, this practice being of great assistance in filing correspondence. Civility and refinement are now looked upon as indispensable by the most reputable firms; the omission of pronouns or other parts of speech, the excessive use of abbreviations, and the employment of stock phrases have no justification in good usage. The following are examples of faults to be avoided:

“In reply to your letter of the 13th inst., will say that your order is O. K.”

“Yours of the 8th rec'd & contents noted.”

There are, of course, certain standardized openings for business letters which serve a purpose, and consequently are employed by good writers. Among them are the following:

“In reply to your letter of September 1, regarding the promotion of your friend, Mr. Henry W. Bond, I will say that we have decided to grant your request.”

“Answering your communication of April 15, on the subject of the further extension of your loan, we are unable to see any reason for further concessions on the part of our firm.”

Such openings refer at once to the subject under discussion, call attention to the earlier correspondence, and are thus very helpful in making the ensuing sentences clear.

Slang or undignified language invariably creates a poor impression in a business letter. It will be found that the most progressive business houses pay careful attention even to minor details of the firm's correspondence insisting that only the best stationery shall be used and that every letter going out under their signature shall be dignified and courteous. Good grammar, accurate punctuation, and cor-

rect spelling are, of course, considered as indispensable. Not long ago an investigation was carried on of the correspondence of one hundred representative American business houses, as taken from their daily files. It was found, as might have been surmised, that the standing of the firms could be judged with some certainty merely from the external appearance of the letters, and that this estimate was usually confirmed by a glance at the contents. In the correspondence of the better commercial houses there were no incomplete sentences, no crude abbreviations, and no meaningless stock expressions. It is true that different houses had different rules in the details of form and arrangement; but most of the letters were very much to the point and couched in language of a polite and tactful kind. Furthermore, each firm preserved an absolute consistency in its rules for usage in punctuation and structure. The time is rapidly approaching when no firm will dare to ignore the advertising which comes directly and indirectly from neat well-constructed letters produced by its employees.

Examples

Akron, Ohio
January 3, 1922

Messrs. Crane and Henry
314 Hampton St.
Bridgeport, Conn.
Gentlemen: —

Will you kindly send me full information, covering particularly quality, durability, and price, regarding the various kinds of letter paper manufactured by your firm? I am particularly interested in a heavy-weight cream-colored paper recently sold by you in a large order to Mr. John R. Martin, of Columbus, Ohio. If you have any special offer to make on this paper in large quantities, I may find it possible to purchase a considerable amount.

Very truly yours,
H. KENDALL BROWN

LEWIS AND LEWIS
Dry Goods and Supplies
Abbeville, La.

Mr. Frank P. Blair
Macon, Georgia

My dear Sir, —

We have received with regret your complaint in your letter of May 17 regarding the quality of green velour sent to you in response to your last order. We are making a careful examination into the matter, to find out where the responsibility lies, and you may be sure that we shall spare no pains in tracing the error to its source. In the meantime we are forwarding to you this morning, by American Express, 100 yards of forest green velour of the quality which you desired, and we trust that this will reach you in good condition. We are exceedingly sorry that you should have been disappointed in our previous shipment.

Yours truly,
LEWIS AND LEWIS

May 19, 1918

EXERCISES

1. Write a letter to a firm of publishers, complaining that a set of books sent to you has gone astray.
2. Write a letter to a newspaper agency, ordering five magazines for the coming year.
3. Write a letter to an automobile company, making inquiries about a new type of car just put on the market.
4. Write a letter from a salesman to the shoe company by which he is employed, explaining the reason why his sales have been so few in a certain section.
5. Write a reply from the shoe company, giving special instructions to the salesman.
6. Write a letter to a banking firm, applying for a position in the bank.
7. A young man just discharged from the army, where he has been promoted from private to second lieutenant, seeks a position in an automobile company. His only experience has been in driving motor trucks. Write his letter of application.

8. Write a letter recommending a young college student for a Rhodes scholarship.

9. Write a letter introducing to a clergyman in Kansas City a young friend of yours who is about to move there from the East.

Formal Letters in the Third Person.—Invitations to social functions may be of various kinds, from the informal and intimate note asking a guest to a simple dinner to the elaborately engraved invitation to a large ball. The informal note can be easily managed by any one who understands the principles of letter writing, its expression depending entirely on the temperament of the writer. The formal invitation and its reply, however, are prescribed by rigid social etiquette, a book on which subject should be consulted in case of embarrassment. Typical examples of the formal type of invitation, with the appropriate replies, are given below:

Mr. and Mrs. Henry J. Mixter request the pleasure of Mr. James W. Brown's company at dinner on the evening of Friday, March the eleventh, at seven-thirty o'clock.

14 Central Park West
March the second

72 West End Avenue
New York City
March 3, 1922

Mr. James W. Brown accepts with pleasure the kind invitation of Mr. and Mrs. Henry J. Mixter for dinner on the evening of Friday, March eleventh, at seven-thirty o'clock.

James W. Brown
72 West End Avenue
New York City

Mr. James W. Brown regrets his inability to accept the kind invitation of Mr. and Mrs. Henry J. Mixter for dinner on the evening of Friday, March eleventh.

March 3, 1922

The Familiar Letter.—The so-called familiar letter, unlike the various types of business letters with which we have been dealing, should be a revelation of personality. In such a letter the interest centers, as in a lyric poem, around the author himself, his likes and dislikes, whims and fancies. The best familiar letter writers,—men like William Cowper, Edward Fitzgerald, and Robert Louis Stevenson,—fill pages with gossip about themselves, their thoughts, their aspirations, and the trivial incidents of their daily lives. Such men are, of course, careful to adapt their letters to their correspondents, taking pains to include only topics which each would be likely to use or enjoy in conversation. In literature so spontaneous and unstudied as the familiar letter, any stiffness of style or formality of structure destroys the personal touch. Above all, such letters must be absolutely sincere, without any traces of self-consciousness, complacency, or smugness. Only men and woman with interesting personalities can expect to produce artistic letters. The best advice for the average man is to be entirely natural, to write just as he thinks and feels, without any attempt at affectation or pretense. Except in respect to Correctness, the letters of one highly original writer can hardly be a model for another; yet the letters of such a man may help us by giving us a clue as to how we may express our own personalities.

Examples

The following letter from Thomas Bailey Aldrich to William Dean Howells shows how gracefully it is possible for one man to thank another for a delightful visit:

Ponkapog, Mass.
Dec. 13, 1875

Dear Howells, —

We had so charming a visit at your house that I have about made up my mind to reside with you permanently. I am tired of writing. I would like to settle down in just such a comfortable home as yours, with a man who can work regularly four or five hours a day, thereby relieving one of all painful apprehensions in respect to clothes and pocket-money. I am easy to get along with. I have few unreasonable wants and never complain when they are constantly supplied. I think I could depend on you.

Ever yours,
T. B. A.

P. S. I should want to bring my two mothers, my two boys (I seem to have everything in twos), my wife, and her sister.

In the following letter Robert Louis Stevenson answers a request from a small boy for an autograph:

Vailima, Upolu, Samoa
November 28, 1891

Dear Sir, —

Your obliging communication is to hand. I am glad to find that you have read some of my books, and to see that you spell my name right. This is a point (for some reason) of great difficulty; and I believe that a gentleman who can spell Stevenson with a *v* at sixteen should have a show for the Presidency before fifty. By that time

“I, nearer to the wayside inn,”

predict that you will have outgrown your taste for autographs, but perhaps your son will have inherited the collection, and on the morning of the great day will recall my prophecy to your mind. And in the papers of 1921 (say) this letter may arouse a smile.

Whatever you do, read something else besides novels and newspapers; the first are good enough when they are good; the second, at their best, are worth nothing. Read great books of literature and history; try to understand the Roman Empire and the Middle Ages; be sure you do not understand when you

dislike them; condemnation is non-comprehension. And if you know something of these two periods, you will know a little more about to-day, and may be a good President.

I send you my best wishes, and am yours,

ROBERT LOUIS STEVENSON

Author of a vast quantity of little books

Cautions Regarding Familiar Letters.— In the familiar letter it is very easy to fall into certain blunders, due chiefly to indolence or lack of originality. The opening should never be trite or commonplace, like those of so many schoolboy letters:

“It is a snowy afternoon, and there is nothing to do outdoors; so I thought I would drop you a few lines to tell you how I am getting on.”

“I take my pen in hand to say a few words about my experiences in camp at Jacksonville.”

It is useless to burden a reader with sentences which really contribute nothing to the thought and are put in for want of anything else to say. So, too, in the conclusion there is exactly the same problem. Just as some people find it difficult to leave a room without an awkward step or a stumble over a rug, so there are those who cannot leave off writing without falling into banalities:

“The church bell is ringing now for vespers, and I must close.”

“As I can think of no more at present, I am obliged to stop. Good-by.”

Try, in a familiar letter, to avoid what everybody says, and to approach a subject from a new point of view.

The Value of Practice.— The constant practice which most students are likely to have in familiar letter writing makes it possible for any one who really desires to improve his style, to train himself in self-expression. There are

always letters to be written, and, the more pains we take with them, the sooner will success in English composition be achieved. It ought to be said, in concluding this brief discussion, that in few ways are men judged more accurately than by their letters. Business houses, knowing this, are quite ready to reject or accept an applicant for a position on the strength or weakness of his letter. Slovenliness, inaccuracy, disorder, carelessness, rudeness, vulgarity, and lack of neatness have their evident consequences in letters as well as in dress. From the practical viewpoint, it will amply repay any young man to devote some attention to the first principles of letter writing, and to endeavor conscientiously to eliminate his weaknesses. Last of all, he should remember that written words have a certain permanency. When he speaks, his words die on the air; when he writes, the words are down in black and white, it may be for many, many years. He should take care, therefore, that he never puts into his letters any thoughts of which he may later be ashamed or any opinions which will later be used against him. It behooves us all to be sure that we do not in haste allow to be preserved for posterity our weaknesses, our meannesses, and our unlovely characteristics. Rather let us be sure that we show in letters our true ideals and our better natures.

EXERCISE

1. Write a letter to a friend ill in a hospital, describing what has been going on in school during the preceding three weeks. Remember always the character of your correspondent, and tell him only news that will really interest him.
2. Write a letter to your brother describing your plans for the coming summer vacation.
3. Write a letter to your chum, asking him to visit you during the Christmas holidays and describing the inducements which you can offer him.

4. Write a letter to an older friend, who has been very kind to you, congratulating him on his promotion to the presidency of a large bank.

5. Write a letter to your father, telling him of your experiences on a recent trip.

6. Write a short note to an aunt who has just sent you a fine present on your birthday.

7. Write a letter to your school paper, complaining of the poor cheering at the football games.

8. Write an application for a position as messenger in a bank during the coming summer.

9. Write to some important personage, asking for his autograph. Be sure to show courtesy in making the request.

10. Write to some well-known person, asking him to speak before your club.

11. Send an order to a publishing house for a list of books.

CONCLUSION

At the close of these pages of discussion about English composition, it may be helpful to suggest a program which a young man or woman should follow in learning to write. Each person, it is true, will go forward in his own individual way, paying attention to criticism and profiting by his mistakes, for, as has often been said, "Failure is the only highroad to success." But experienced authors, in reflecting on their own difficulties, have pointed out that there are certain phases of training through which every beginner must pass if he aspires to realize even a lowly ambition. These authors are emphatic in stating that the path to skill in writing is never royal and easy; that it is, on the contrary, usually beset by obstacles and annoyances. They believe, however, that the reward is ample compensation for the labor which the apprentice has to undergo.

Reading.—One of the avenues to good writing is through good reading. "Reading," said Sir Francis Bacon, "maketh a full man." No better advice can be offered to a boy or girl than to roam at large through the literature of our own and other nations, finding out the best that has been known and thought in the world. But we should read, not solely for information and aimless pleasure, but for inspiration. Each of the brilliant masters of English prose style,—Addison, Defoe, Hazlitt, Ruskin, Newman, Pater, and the others,—has some particular excellence which can be learned only through a diligent perusal of his works. We can admire in Swift his incisive and incomparable directness; in Carlyle, his picturesque rugged-

ness and vigor; in Macaulay, his smoothness and lucidity; in the English Bible, that simplicity and dignity which make a model for any noble English style. An essay like Stevenson's *Books Which Have Influenced Me* shows how even a boy's reading may become part later of the man's life. It is important, however, that the books should be good books, and that they should be read systematically and thoughtfully, not as the mere pastime of an idle hour.

Study.—Parallel with reading should go study of the principles of writing; indeed reading is often likely to be futile unless we have acquainted ourselves with the technique of literary art. It has been the purpose of this book to present ample material for this kind of investigation; and the student who has gone carefully through the various chapters ought to find it easier to understand, for instance, the merit of such essayists as Addison or Irving. We may marvel at the ease with which an automobile motor operates in crowded traffic or up a steep grade; but we never really comprehend its workmanship until we have taken it apart and examined the accuracy with which one section is fitted into another. The understanding of the theory of writing is essential if we wish ourselves to appreciate the great prose writers.

Practice.—In the third place, we must be regular and unceasing in our practice of writing; in other words, we must put into operation what we have already been studying in theory. The two processes are, of course, quite different. It is one matter to read a manual on the pitching of curve balls; it is another to appear in a suit on a baseball diamond and attempt to carry out instructions. Nobody ever developed literary genius solely through the reading of volumes on English composition. With this study must go constant practice with pen and ink, like that which a musician maintains with his violin or a

painter with his brushes and colors. It is fortunately not difficult or irksome to form the habit of doing some writing every day. It may be advisable to start, perhaps, with a deliberate attempt to imitate some specific author whose style we respect,—Matthew Arnold or Rudyard Kipling or Lytton Strachey. Much may be accomplished through the keeping of a diary or the preparation of letters. Stevenson, in describing his own apprenticeship, provides an example for young writers:

All through my boyhood and youth, I was known and pointed out for the pattern of an idler; and yet I was always busy on my own private end, which was to learn to write. I kept always two books in my pocket, one to read, one to write in. As I walked, my mind was busy fitting what I saw with appropriate words; when I sat by the roadside, I would either read, or a pencil and a penny version-book would be in my hand, to note down the features of the scene or commemorate some halting stanzas. Thus I lived with words. And what I thus wrote was for no ulterior use, it was written consciously for practice. It was not so much that I wished to be an author (though I wished that too) as that I had vowed that I would learn to write. This was a proficiency that tempted me; and I practiced to acquire it, as men learn to whittle, in a wager with myself.

From training such as this came *Treasure Island* and *Virginibus Puerisque*; and, although our hopes may be less ambitious than those of Stevenson, his are the methods through which we can best learn to write.

Originality.—As the fruition of reading, study, and practice, we are warranted in expecting that our own characteristic manner of expression will some day become apparent. It will plainly never do for us to become the abject slaves of some one author's style; in some way we must evolve a style of our own. It has been said, not without truth, that there is no way to be original but to be born so; but it is equally undeniable that whatever individuality

we have, even though it be small, will be expressed the better because we have considered the theory of writing and have pursued the system advocated by the great masters. The last stage in composition has been reached when our own style has been developed,—correct, clear, forceful, and in some degree beautiful,—and has become so much a part of ourselves that we write instinctively in a certain tone, and with a sureness that only long training can give.

A Fable.—The process of learning to write is well illustrated by an analogy drawn from the art of fencing and suggested by some incidents in Rafael Sabatini's recent romance *Scaramouche* (Houghton Mifflin Company, 1921). The hero, André-Louis, was in Paris, taking lessons in swordsmanship from the eminent *maître*, M. des Amis. The young pupil made rapid progress, which immensely flattered and astounded the older teacher.

He would have been less flattered and more astounded had he known that at least half the secret of André-Louis's amazing progress lay in the fact that he was devouring the contents of his master's library, which was made up of a dozen or so treatises on fencing by such great masters as La Bessière, Danet, and the syndic of the King's Academy, Augustin Rousseau. To M. des Amis, whose swordsmanship was all based on practice and not at all on theory who was indeed no theorist or student in any sense, that little library was merely a suitable adjunct to a fencing-academy, a proper piece of decorative furniture. The books themselves meant nothing to him in any other sense. He had not the type of mind that could have read them with profit nor could he understand that another should do so. André-Louis, on the contrary, a man with the habit of study, with the acquired faculty of learning from books, read these works with enormous profit, kept their precepts in mind, critically set off those of one master against those of another, and made for himself a choice which he proceeded to put into practice.

As a consequence of this persistent study and practice, André-Louis began to think, and soon produced certain

theories of his own, based on the treatises of the experts, but entirely new in fencing. Eventually, indeed, he tried out his theories with such good effect that he became more skillful than his instructor, M. des Amis; but André-Louis's cleverness was due "far more to M. des Amis' library and his own mother-wit than to any lessons received."

At last M. des Amis died, and André-Louis took his place as director of the fencing academy. One day, while teaching a pupil, André-Louis fell into a fit of abstraction; when the mood left him, he found that he had been carrying on his instruction without intermission, the action of his brain and arm having become almost reflexive and mechanical.

Without bestowing a thought upon what he was doing, his wrist and arm and knees had automatically performed their work, like the accurate fighting-machine into which incessant practice for a year and more had combined them.

So in the end, the skill which he had acquired by uninterrupted meditation and labor became automatic, and he was able to continue his teaching almost without any attention to the next thrust or guard.

The Lesson.—Precisely the same development takes place in any writer who is advancing in his craft. Through steady and well-selected reading he becomes familiar with good literature and forms good taste; by the study of the theory of writing, he learns the rules for Clearness, Force, and Beauty of style, and by actual composition he gains the self-confidence without which success is impossible. Then, perhaps, may come the day, when, profiting by this mingling of reading, study, and practice, he will find that he has created a style all his own, a style which has become so much a part of himself that he uses it almost without thinking, just as André-Louis wielded the rapier which was the tool of his art.

SUGGESTED SUBJECTS FOR THEMES

The subjects which follow are intended, in general, to be used as the basis for themes of between three hundred and five hundred words in length. Most of them require very little special research work on the part of the writer, but are drawn from the student's personal experience or reading:

Exposition

The Enemies of Trees
The Bill-board Nuisance
The Effect of Boy Scout Training
How Ice Is Harvested from Ponds
Learning to Swim
How to Keep an Automobile in Good Condition
The Habits of Snakes
Keeping Sidewalks Clear of Snow
The Difficulties of a Telephone Girl
How to Make a Dynamo
Digging Clams
How to Make a Bed
How to Make Maple Sugar
How an Automobile Tire Is Made
Constructing a Tennis Court
The Qualities of a Forceful Public Speaker
How to Make the " Movies " Better
The Thermos Bottle
What Makes a Beach Sandy
The Habits of Turtles
The Possibilities of a Motorcycle
Haying
How to Learn Wireless Telegraphy
Making a Phonograph Record
How to Read Aloud
How to Build a Campfire

Operating a Washing Machine
 Clay-modeling
 Books I Have Outgrown
 The Lesson of the American Flag
 The Pleasures of Idleness
 The Knowledge to Be Gained from Historical Novels
 The Operation of an Elevator

Argumentation

Shall Capital Punishment Be Abolished?
 Shall America Have Old Age Insurance?
 Ought the United States to Retain the Philippines?
 Should Compulsory Chapel in Colleges Be Abandoned?
 Should Chinese Immigration Be Allowed?
 Should Spanish Be Substituted for French in our Schools?
 Should the United States Join the League of Nations?
 Should Simplified Spelling Be Adopted by Public Schools?
 Should Manual Training Be Made Part of the Curriculum in every High School?
 Should the President of the United States Be Ineligible for Re-election?
 Should Domestic Science Be Taught in High Schools?
 Are Moving Picture Shows Harmful to Children?

Character Sketches

King Arthur
 Launcelot
 James Boswell
 John Milton
 Robinson Crusoe
 Byron
 Stevenson
 Long John Silver
 Nancy Lammeter
 Sidney Carton
 Some Living Statesman
 Some Character in Contemporary Fiction
 Roderick Dhu
 Whittier
 Robert Burns
 Beatrix Esmond

Some Teacher of Yours
Some Distant Relative
My Dog
My Pony
My Cat
A Well-bred Girl
A Sailor
Our Family Doctor
A Pullman Porter
A Tramp
My Chum
People Who Bore Me
My Aunt
Our Cook
The Clever Chaperone
The Baby Nextdoor
An Interesting Family
An Army Sergeant
The " Plugger "
My Canary
The Foreigner
Any Character from a Play by Shakspeare
Oliver Goldsmith

Description

An Abandoned Orchard
A Street in the Slums
A Water-fall
A Hot Summer Day
A Snowy Winter Morning
New York from Brooklyn Bridge
The Old Oak
A Field of Wheat
A Mountain in January
A Country Graveyard
A Rough Road
An Old Steamboat
The Hayloft of the Barn
A Thunder-storm
A Drug Store
A Cathedral
A Modern Gymnasium

A Forest Fire
 The Top Drawer in My Desk
 A Small Boy's Trousers Pocket
 A Snake's Nest
 Walden Pond
 Mount Washington
 Pike's Peak
 Lake Louise
 Our Attic
 My Father's Study
 A Street on Sunday Morning
 A Sickroom
 A Balky Horse
 An Island in the Lake
 Moonlight in Camp
 The Audience at the "Movies"

Narration

How I Bought a Horse
 My First Visit to the Theatre
 My Accident
 How I Got Even with My Brother
 How I Won the Medal
 Why I Stayed Home from the Dance
 How I Went on the Wrong Train
 My First Telegram
 The Automobile Accident
 Lost after Dark
 A Dive from the Raft
 Custer's Last Fight
 The *Monitor* and the *Merrimac*
 The Burning of Our National Capitol
 A Dialogue between a Farmer and His Hired Man
 A Trip to New York
 Shooting the Rapids
 How Jim's Horse Won First Prize

Group Subjects

In addition to the subjects named below, suggestions may be found in such books as Fulton's *National Ideals and*

Problems (Macmillan, 1918) and Speare and Norris's *Vital Forces in Current Events* (Ginn and Co., 1920).

HOW TO PLAY BASEBALL

1. The Catcher
2. The Pitcher
3. The Infielder
4. The Outfielder
5. The Batter
6. The Baserunner

THE FLOOD TIDE OF IMMIGRATION

1. The Irish Immigrants
2. Our German-Americans
3. The English in America
4. The Russian Jews of the United States
5. The "Hodge-Podge" at Ellis Island

MOTHS AND BUTTERFLIES

1. Comparison of Moths and Butterflies
2. Life of a Moth (*Samia Cecropia*)
3. The King of the Poets (*Citheronia Regalis*)
4. The Sulphur Butterfly (*Common Sulphur*)
5. The Camberwell Beauty (*Vanusa Antiopa*)

RAILROADS

1. Railroading as a Profession
2. The History of the Railroad
3. Government Ownership of Railroads
4. The Problem between Employees and Employers on the Railroad
5. The Future Possibilities of the Railroads

HEROES OF OUR NAVY

1. The Founder of Our Navy
2. The Commander of *Old Ironsides*
3. "Don't Give Up the Ship"

4. The Gallant Defender of the *General Armstrong*
5. The Conqueror of Japan
6. The Hero of the Spanish War

SALMON

1. How Salmon Are Caught
2. Preparing Salmon for the Can
3. Putting Salmon in the Can
4. The Vacuum Can Sealing Machine
5. Cooking Salmon in the Cannery
6. What Happens to the Cooked Canned Salmon

MINUTE ROCKS

1. River Pebbles
2. Sea Pebbles
3. Glacial Pebbles
4. River Sand
5. Sand of the Sea

CAMPING

1. Choosing a Camp Site
2. Preparing the Site for Use
3. The Program of the Day
4. The Kitchen and the Detail Work
5. Means of Keeping the Boys Entertained
6. Tearing up Camp

ALASKA

1. Old Alaska
2. Alaska's Mineral Values
3. Agriculture, Forests, and Game in Alaska
4. Alaska's Fisheries, Sealing, and Fur Industry
5. Government and Modern Improvements

IN THE MAINE WOODS

1. Lumbering in the Maine Woods
2. Logging down the Allagash River
3. A Pulp Mill
4. The Life of a Lumber-jack
5. Character of the People of the Maine Woods

HIKING

1. Equipment for Hiking
2. Battle Fields by Night
3. Seeing Washington for a Dollar
4. Along the Potomac
5. Through Southern Maryland
6. Seven States in Seven Days

TENNIS

1. Playing Tennis for the First Time
2. Match Play
3. The Davis Cup Matches
4. Famous Men Players
5. Famous Women Players
6. The Growth of the Modern Game

FARMING

1. Causes of the Present Farm Labor Problem
2. How the Farm Labor Problem Is Being Solved in New England
3. A Decade's Change in Farm Machinery
4. Motorizing New England Farms
5. Coöperative Buying and Selling Associations of New England Farmers
6. Development of Agricultural Education in New England

NAVIES

1. History of the Development of Navies
2. Organization of the British Navy
3. History of the United States Navy through the War of 1812
4. History of United States Navy from War of 1812 to the Present Day
5. Historical Naval Strategy and Tactics
6. Modern Naval Strategy and Tactics

THE DISARMAMENT CONFERENCE

1. The Obstacle to Be Overcome to Secure Disarmament
2. The Far East Problem
3. The Japanese Problem

310 SUGGESTED SUBJECTS FOR THEMES

4. England on Disarmament
5. France at the Conference
6. The Conference and Its Decisions

ATHENS AND ITS ENVIRONS

1. The Acropolis of Athens To-day
2. Marathon
3. Ancient Corinth
4. Minor Objects of Interest in Athens
5. A Few Specimens in the Athens Museum
6. Athens from Mt. Lycabettus

SUBMARINES

1. The First Submarines
2. The Submarine in the Civil War
3. The Argonaut
4. The Interior of a Submarine
5. Submarine Warfare
6. The Future of the Submarine

PROFESSIONAL BASEBALL

1. Popularity of Baseball
2. Types of Players in the Leagues
3. The Stars of the Present
4. The Trading of Players
5. The Past Year's Review
6. The Recently Past World Series

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